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ABSTRACT

This curriculum guide contains course descriptions (for minicourses and semester-long courses), outlines, and class projects for teaching science fiction and the supernatural in junior and senior high schools. The eight course descriptions include objectives, methods, activities, and resources and materials. Lists of science fiction books and films are appended. (JM)

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FAR OUT

Some Approaches to Teaching The Speculative Literature of Science Fiction and the Supernatural

Los Angeles City Schools,
Instructional Planning Division,

Publication No. SC-723, 1974

CS 202 768

COUNT DOWN

-3- Courses in the literature of speculation, including science fiction and the supernatural, now rival traditional literature courses, such as English Literature and World Literature, in pupil enrollment. Are Shakespeare and Dante démodé? No more than spec. lit. need be déclassé and ephemeral. In fact, one finds classic works studied alongside contemporary classics in these new courses that continue to promote student growth in the traditional skills of reading, writing, speaking, listening, and critical thought. But, for more on content and objectives, turn to the teacher - map makers who pioneered these courses.

-2- Far Out, like the subject matter it explores, offers a new approach. In place of the traditional course of study, teachers are herein provided a packet of maps from which to choose a route that suits their students' needs or on which to plan an alternate pathway for student progress. Individual differences are characteristic of teachers as well as students. Given the resources as well as the responsibility for choice, teachers, we believe, will make wise and rewarding decisions with regard to curriculum.

-1- If not tickertape parades and congressional congratulations, at least personal gratitude and professional appreciation are extended to:

- The authors who navigate us through the new-old terrain in the following pages: Lenora Cook, Banning High School; John Dorand, Huntington Park High School; Tim Finney, Carson High School; Elizabeth Husband, Hamilton High School; Roberta Krosky, Frost Junior High School; William Lomax, Franklin High School; Janet Minami, Title I Library Coordinator; Marilyn Schlesinger, Fairfax High School; Mary Jo Stirling, (formerly) Webster Junior High School; and Joan Weaver, Marina del Rey Junior High School.

- The members of the district-wide science fiction textbook committee who read and evaluated over seventy books and teacher's manuals: John Dorand; Tim Finney; Kyoko Handler, Area F; Willard Hansen, Principal, Pacoima Junior High School; Merilee Kerr, student, Huntington Park High School; Eva Kirby, Principal, Millikan Junior High School; Jannis Livingston, Monroe High School; William Lomax; Joanna McKenzie, California State University at Northridge; Thelma Phillips, Bethune Junior High School; Marilyn Schlesinger; Robert Smith, Area K, and Joan Weaver.

- And the "Friends of English," the instructional advisers and teacher consultants in the 12 Administrative Areas of the district, who supplied ideas, advice, and encouragement to this endeavor: "Casey" Krache, Area A; Charles Migliazzo, Area B; Marilyn Freeman, Area C; Thelma Epley, Area D; Kay Neshat, Area E; Kyoko Handler, Area F; Donald Perryman (deceased), Area G; Virdell Twine, Area H; Birdie Collins, Area I; Faith Jackson, Area J; Robert Smith, Area K; and Roger O'Hara, Area L.

-0- All systems go! Blast off into FAR OUT!
And happy landings!

ROGER HYNDMAN
Instructional Specialist
English

APPROVED:

NORMAN H. ROSSELL
Assistant Superintendent
Instructional Planning Division

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MAP NO. 1

ROBERTA F. KROSKY
ROBERT FROST JUNIOR HIGH SCHOOL

INTRODUCTION

The seven-week science fiction course I am teaching at Robert Frost Junior High is one of a wide variety of courses offered in the mini-course program. At Robert Frost Junior High School, the program was designed by Mr. Melvin Stowsky, head counselor, and me with the full support and cooperation of our principal, Mr. Robert P. Malcolm. Before discussing the activities and objectives of the science fiction course specifically, I believe it is necessary to offer some background and briefly outline the program. In 1970 the members of the English Department and the head counselor met to discuss incorporating a new experimental program into the traditional English curriculum. We decided upon the mini-course approach. We were convinced that the success of the program would depend not only upon altering the length of courses or teacher assignments throughout the year, but also upon the acceptance of student suggestions as a basis for the new curriculum. We polled the students and tallied the results. With few exceptions, the student suggestions were excellent. The course choices with the highest number of requests were those finally selected. The content of some of the courses involved rock poetry, science fiction, the short story, sports fiction, the novel, debate, and American humor. For many teachers, the agreement to accept student choices required the performance of research and development of new courses. We undertook these activities during the summer of 1970.

The science fiction course that I am currently teaching is basically unchanged from the original format that I developed in 1970. Since the evaluations of the course and of the program in general were most favorable, few changes have been necessary.

Because the students were able to select the mini-course program for their ninth-grade English course, many of the individual courses include the development of various reading and writing skills that we, as a department, believed were necessary to incorporate.

In science fiction, we generally discussed the concepts of man exploring the unknown; man in search of himself; man relating and adjusting to a more mechanized - impersonal society (the discussions here moved toward combatting this dehumanization); and man facing new and unusual challenges in today's society, in the future world, and in the universe in general. These were some general course goals. Specific objectives of the course are listed below.

OBJECTIVES

The approach to teaching the science fiction course was to provide instruction in reading and writing skills through the use of science fiction stories, films, and recordings. Because this is an introductory or survey course, I did not dwell on any specific area, such as the space odyssey or the utopian society. I tried to cover in the seven-week course a sampling of various science fiction areas. The following are some of the specific objectives for the science fiction course. All have been used at one time or another. However, not all were required or incorporated within one section. The specific objectives in each course depended upon the needs of the students at the time.

Language

1. Identify sentence patterns.
2. Expand basic patterns (subordination-coordination) toward use of an increasing variety of sentences.
3. Employ correct punctuation, including dialogue techniques.
4. Identify and correct sentence fragments and run-ons.

Composition

1. Use factual, interpretive, and figurative description in constructing one paragraph or more.
2. Develop topic sentences.
3. Organize a series of sentences (paragraph) that relate to a topic sentence.
4. Proofread a written composition (including spelling). Rewrite when necessary.
5. Write descriptions, characterizations, plot episodes; develop a statement of them by supporting ideas with quotations from a text.
6. Write a short story (science fiction), using appropriate elements.
7. Translate a short story (or section of a story) into a dramatic moment (skit); develop ability to work in groups and to demonstrate attitudes of cooperation and creativity.
8. Write a letter and address an envelope, employing the correct form.

Literature

1. Read to skim, to find details, and to interpret writer's intent.
2. Read works by a variety of writers to increase comprehension and speed.
3. Read/listen and retell a story in sequence (plot-narrative).

4. Identify and analyze a character, using appropriate vocabulary and supporting ideas from a text.
5. Identify figurative language.
6. Identify the major theme in a literary work and support the choice.
7. Identify and analyze use of symbolism in literature.
8. Identify setting, and analyze its importance.
9. Identify point of view, and analyze its importance.
10. Identify various stylistic techniques that a writer may use.

Oral Skills

1. Demonstrate use of appropriate impromptu speaking skills in group and classroom discussion.
2. Demonstrate use of appropriate speaking skills in skits or oral presentations.

The evaluation procedures used to determine progress toward achieving the majority of these objectives were teacher observations, student evaluations, and written assignments.

TEACHER RESOURCES

After performing research in many science fiction anthologies, I finally selected Worlds to Come, edited by Damon Knight, as the basic text for the course. This book was chosen because it contains a fine sampling of the works of a number of well-known science fiction writers and because most of the stories are thought provoking, suspenseful, stimulating, and well written. This collection of stories was used most successfully with more able readers. I acquired other reading materials for those students who had some difficulty with the stories in Worlds to Come. Science Fiction Stories, by Richard Elam, and a unit titled Discovering Science Fiction, published by Noble and Noble publishers

were better reading materials for less able readers. The unit included Starman Jones, Farmer in the Sky, Time of the Great Freeze, and Great Science Fiction Stories.
Supplementary reading selections, some of which are listed below, were available in the classroom for the students to read on their own initiative. Included were:

The Time Machine and Other Stories, by H. G. Wells
2001 - A Space Odyssey, by Arthur C. Clarke
Andromeda Strain, by Michael Crichton
1984, by George Orwell
Fahrenheit 451, by Ray Bradbury

One of the highlights of the course for the students was viewing a variety of films. A good film is an excellent teaching device and should be used as often as possible when appropriate. The most stimulating discussions and insights always followed the viewing of an interesting or exciting film.
Following are some of the films that were used in the science fiction course:

"Planet of the Apes"
"The Day the Earth Stood Still"
"The Blob"
"Flash Gordon - The Purple Death"
"Story of a Writer - Ray Bradbury"
"Fantastic Voyage"

Each film had its own particular merit. For example, "Fantastic Voyage" was excellent for its depiction of setting, describing an unusual environment. Tone and mood were also well portrayed through this film. "The Day the Earth Stood Still," a classic, was also excellent in displaying the concepts of man relating to man, man relating to the unknown, and man dealing with his own significance in relation to the universe. This film greatly enhanced the teaching of theme in a story.

I have also used the Orson Welles "War of the Worlds" recording with some degree of success. Its length was a problem at times.

ACTIVITIES

The nature of science fiction itself allows for the development of challenging, imaginative, and creative activities. My advice would be to be daring. In other words, the sky's the limit!!!

I would like to describe some of the activities that I would consider the most successful in the course. However, there were failures, too! That's the price of experimentation.

One of the initial activities was based upon an article in an issue of the English Journal. It was primarily a letter writing assignment. The students were asked to write a letter from their present selves to their future selves in the year 2010. The students were requested to describe their present world, their feelings, and their desires and fears. I then asked them to discuss their future hopes, desires, projected accomplishments and fears, and the world in which they expected to live. This is an effective beginning activity because it takes the students from the here and now into the possibilities of the future. The results were good. The letters reflected a great deal of thought and introspection on the part of the students. This assignment also is an effective way of getting to know students, especially in a mini-course. The letters were treated as confidential unless a student wished to share his or her thoughts with the other members of the class. Letter writing skills were taught or reviewed through this activity.

Whenever possible, the film "Story of a Writer - Ray Bradbury" was utilized early in the course. This film is a good visual presentation of my general goal of teaching story writing skills

through the world of science fiction. In the film, Bradbury discusses writing techniques, describes characterization and plot development, and demonstrates the ways in which we derive and develop ideas for a story. He achieves all this through the narration and dramatization of one of his stories. It deals with the possibility of intelligent life being created electrically in modern machines.

Another successful activity was a collage assignment. I asked the students to imagine that they had just stepped off a space ship onto the planet Zeron. They were then requested to describe their surroundings, using magazine pictures, photographs, or their own "artistic" drawings. They were to try to create a mood in the collage without the use of words. The results were often astounding. Young people have vivid imaginations. Their creations - written, verbal, or artistic - can be exciting if they are given the opportunity to explore and tap their imaginations. The collages also make excellent bulletin board displays.

In addition, the collages were utilized as a basic for an assignment in descriptive writing. Each student was to use his or her own collage to write a description of an imagined planet. The students were to incorporate factual, interpretive, and figurative descriptions in this assignment. The papers were exchanged, and some were read in class. The students enjoyed guessing which collage was being described. Some were easier to guess than others. This technique emphasized the importance of use of vivid details and choices of specific words.

Another activity that brought excellent results was a dramatic reading of Bradbury's "The Veldt."* Mr. Melvin Stowsky, a former English-drama teacher, again displayed his talents and held the students spellbound with his reading. A discussion of the story

*"The Veldt" deals with what happens to a family in an almost totally mechanized home.

followed. After the discussion, the students were asked to create a magazine layout similar to the ones that appear in Home or Better Homes and Gardens. The purpose was to create a desired future home or section of a home accompanied by a written description. Some students enjoyed this activity and expanded upon the assignment by creating ads, jingles, or commercials for the purpose of "selling" their future homes. These were presented orally.

Interspersed among these more artistic activities were assignments based upon character and plot development. To help students understand the concepts of plot construction, I created story beginnings and asked students to write logical endings. These story endings were shared in groups, and the best selections in each group were shared with the entire class. Through this activity, initial action, rising action, climax, and falling action were reviewed. We also discussed the individual episodes, including the incorporation of conflict.

Stories such as "Mars Is Heaven," "The Edge of the Sea," and "The Sentinel," all of which appear in Worlds to Come, were excellent in dealing with the concept of theme. The films were also valuable resources in teaching this story element.

All of these assignments led to the ultimate objective of asking students to write science fiction stories and to create skits from them. Group work was used extensively here. Students would share their stories and decide upon one to present dramatically for the class. Some groups chose to create films for their dramatic presentations.

Some of the films listed in Teacher Resources were used as models to stimulate writing assignments, such as characterizations and plot episodes. I have also used electronic music to stimulate descriptive writing emphasizing tone and mood. Some excellent science fiction films may also be viewed on television. Whenever possible, viewing experiences were shared in class on the next day.

There are, of course, endless possibilities for developing activities in a science fiction course. I am contemplating the idea of arranging for the class to visit the Griffith Park planetarium. I would also like to encourage my students to write to the space center in Houston to request available information and photographs concerning the moon walks and space walks. In the past, we have collected newspaper articles concerning UFO's for bulletin board displays. I would like to continue this practice because such resources provide a basis for stimulating discussion. At times, students have developed exciting news broadcasts (using tape recorders) from these newspaper articles.

The reading for the course was extensive but enjoyable for the most part.

These are a few of the activities that have been successful in the science fiction course. I would also suggest asking students for ideas concerning possible class activities. Their imaginations are limitless. This is the essence of science fiction itself.

MAP NO. 2

MARY JO STIRLING
WEBSTER JUNIOR HIGH SCHOOL

WHY SCIENCE FICTION?

The interest in science fiction has increased at an amazing rate in the last ten years, as evidenced by the increase in the publication of science fiction books and magazines, in offerings of college and high school courses, and in the production of films and television programs. Brian Aldiss calls science fiction "education for change," and Lois and Stephen Rose state that science fiction "supplants the loss of myth by refurbishing our imaginations."

ENROLLMENT

This course in science fiction is designed for students of average to above average reading ability in Grades 7, 8, and 9.

OBJECTIVES AND CONTENT

To increase reading skills and motivation through the use of science fiction
To learn the history of science fiction
To identify the effect of the past on the present through science fiction

To recognize the relationship between fiction and facts
To compare the works of various science fiction authors and some of their representative writings
To identify and discuss similar plots in science fiction: invasion from another planet, travel in time, the parallel universe, speculation about the possibilities of scientific developments, and the consequences on human beings of advances in technology.
To show that science fiction is a "literary response to scientific change," (Isaac Asimov) and that it focuses on problems that worry people today: i.e., the possibility of the destruction of the world; what happens to the remaining people who are not destroyed; the impact of technology on human beings; the fear of thought control, the quality of life--overpopulation, pollution, starvation; and fear that the machine will take over and that man will become the servant.

METHODS

The emphasis of this course is on reading and discussion of science fiction. Activities for small groups and for the entire class will be organized. The writing of science fiction stories will be encouraged. Research will be performed on scientific principles that are the bases for stories. Vocabulary will be explained and learned. Exobiology and futurology as possibilities for professions will be examined.

ENRICHMENT

The following are examples of an activity and resources that will provide enrichment:

A field trip to view the Ray Bradbury manuscripts and 7000

volumes in the science fiction collection at UCLA
The recording of "The War of the Worlds"
Films available for viewing in class
Films that are telecast, such as "The Forbin Experiment"
Films offered at local theaters, such as "2001: A Space Odyssey," "The Hellstrom Chronicle," "The Andromeda Strain," and "The Planet of the Apes"

RESOURCES AVAILABLE TO ENTIRE CLASS

Science Fiction Stories

Benet, Stephen Vincent	"By the Waters of Babylon" in the Larger Than Life kit; renamed "The Place of the Gods."
Benet, Stephen Vincent	"Metropolitan Nightmare" poem in Projections in Literature.
Bradbury, Ray	"The Flying Machine" in Counterpoint in Literature.
Clarke, Arthur C.	"The Sentinel" in Challenges. One of a trilogy that forms the basis for 2001: A Space Odyssey. The other two stories, "Transience" and "The Star," are in The Nine Billion Names of God in the Webster Library.
Goldstone, H.	"Virtuoso" in Projections in Literature
Heinlein, Robert	"The Green Hills of Earth" in Prose and Poetry for Enjoyment.

Keyes, Daniel	"Flowers for Algernon" in Counterpoint in Literature.
Kretschmer, Joe	"The Second Sunset" in Knowing.
Kretschmer, Joe	"Rocket License" in Knowing.
Serling, Rod	"The Monsters Are Due on Maple Street" in Projections in Literature.
Vidal, Gore	"Visit to a Small Planet" play in Prose and Poetry for Enjoyment.

Non-Fiction Materials

Brewer, Fred	"In the Beginning There Were the Hippogypians," Literary Cavalcade, Vol. 24, No. 3 (December, 1971).
Anonymous	"Bridge in the Sky" in Challenges.
Clarke, Arthur C.	"Where's Everybody?" in Adventures for Readers, Book 2.
Cooms	"Skyrocketing into the Unknown" in Adventures in Reading.
Kittinger, Joseph W., Jr.	"Long, Lonely Leap" in Dimensions.
Lundgren, William R.	"Breaking the Sound Barrier" in Prose and Poetry for Enjoyment.

Science Fiction Books

Asimov, Isaac	Asimov's Mysteries
	David Starr, Space Ranger
	Fantastic Voyage
	I, Robot
	Nine Tomorrows
Balmer, Edwin, and Philip, Wylie	When Worlds Collide
Bradbury, Ray	Dandelion Wine
	Fahrenheit 451
	The Illustrated Man
	The Machineries of Joy

	The Martian Chronicles
	R is for Rocket
	S is for Space
	Something Wicked This Way Comes
Cameron, Eleanor	Wonderful Flight to the Mushroom Planet
	Stowaway Flight to the Mushroom Planet
Clarke, Arthur C.	Dolphin Island
	From the Ocean, From the Stars
	Islands in the Sky
	The Nine Billion Names of God
	The Other Side of the Sky
	2001: A Space Odyssey
Crichton, Michael	The Andromeda Strain
Del Rey, Lester	Attack From Atlantis
	Marooned on Mars
	Moon of Mutiny
	Outpost of Jupiter
	Runaway Robot
	Tunnel Through Time
Verne, Jules	From the Earth, to the Moon, and Around the Moon
	Journey to the Center of the Earth
	20,000 Leagues Under the Sea
Wells, H.G.	The First Men in the Moon
	The Invisible Man
	The Time Machine
	War of the Worlds
Williams, Jay	Danny Dunn and the Anti-Gravity Paint
	Danny Dunn and the Heat Ray
	Danny Dunn and the Time Traveler

Non-Fiction Books by Science Fiction Authors

Asimov, Isaac	Breakthroughs in Science
	Building Blocks of the Universe
	Chemicals of Life

	Clock We Live On
	The Genetic Code
	Inside the Atom
	Is Anyone There?
Clarke, Arthur C.	Exploration of the Moon
	Exploration of Space
	Going into Space
	Man and Space
Knight, Damon	Copernicus

MAP NO. 3

WILLIAM R. LOMAX
FRANKLIN HIGH SCHOOL

I. OBJECTIVES

Our science fiction course began merely as the result of my own interest and background in this field and because I believed that it was valuable in itself, not merely as a tool in general classes. As the course was organized and planned, however, other objectives and ideas began to form that are reflected in the list of general objectives below. They are not listed in order of importance.

1. To develop a basic knowledge of science fiction, its definition, its history and sources, and its values and functions.
2. To provide basic information on modern science fiction themes, techniques, and styles as well as knowledge of the most important authors, titles, magazines, and related facts.
3. To develop knowledge of the language, materials, idiosyncratic expressions, vocabulary, and conventions of science fiction.
4. To provide opportunities for practice and experience in discussing, analyzing, and forming opinions and philosophies concerning some of the basic human problems of modern civilization.
5. To develop an understanding of basic scientific concepts important in science fiction.
6. To develop insight into and, if possible, provide practice in the conception, organization, and form of stories and novels and other literary modes utilized in the course; also

provide an overview of world literature related to the common theme of science fiction.

7. To encourage and provide opportunities for the expression of imagination, a prime requisite for science fiction.

Some of the reasons for the selection of these objectives are as follows:

#1--Before we can utilize science fiction as a teaching tool or as a means to the end of understanding life, we must know what it is. It is not like any other kind of contemporary literature. It uses its own language and concepts and conventions; it has a history of development all its own. It has certain uses and values that go beyond those of any other literary genre. Students must first learn to "speak the language" although most students who take a science fiction course seem already to have learned the "language."

#2--Although most science fiction students know the language, they know little about the significance of what they read; they read for enjoyment, for excitement, for interest. Themes, styles, conventions, and authors they know little about--except, of course, the "biggies," like Bradbury, Clarke, and Asimov. Occasionally class members will reject an analysis in depth of a work, its themes, and style. They would rather merely read to enjoy. But often, after I've made them digest the details, students will find that the book has more depth and more interest. Lively class discussions have ensued. Modern science fiction deals, too, with different themes and ideas than does non-science fiction--ideas that can be treated only in science fiction.

#3--This objective lends enjoyment to and deeper understanding of science fiction that is read in class. This is not what I was referring to earlier when I said that students seem to "know the language." By that I meant that they are familiar with science fiction in general, they know that it is different, and they know why they enjoy it. But here I refer to the specific terminology

and conventions of science fiction. When an author uses words like "psi" or "light-year" or "sword and sorcery" or "BEM," it helps to know what these terms mean. Most students do not; they either pass over them and guess at the meaning, or ignore them, or they are not even aware they are there. Such terms and conventions are what make science fiction somewhat difficult for a beginner or for the reader used to only contemporary fiction.

#4--This involves one of the most important values in science fiction. It deals, as a matter of course, with important problems, crises, and implications of modern civilization. Much of the fiction we still teach in literature classes, while valuable in itself, fails any longer to be "relevant." I don't ever intend to stop teaching that literature, of course; but I am saying that science fiction can be a valuable tool in many ways in illuminating the problems and the promise of the contemporary world.

#5--I personally try to teach as much science as I can within the context of the course. Students, after all, must know what a light-year is, what relativity means, what happens when the speed of light is exceeded (according to authorities), what mutation means, what atomic theory is, and other concepts if they are to understand certain stories. They must especially know astronomy. They must know the meanings of such terms as a planet, an asteroid, a comet, a meteor, and a star. The list goes on and on...

#6--This objective refers specifically to writing and its history--not only to science fiction writing. I have sought from the beginning--and this is probably not typical of most science fiction courses elsewhere--to give students a perspective of world literary history and accomplishments. Thus, excerpts were read from the writings of such authors as Plato, Cervantes, Swift, Hawthorne, France, and others. A science fiction course need not cover such materials. However, it seems to me that many of the great classics are disappearing from our schools to the great loss of our students I tried to use the common theme of science fiction to re-insert

them into the curriculum. It is not difficult to show how Don Quixote, and myths and fables, etc., are related to science fiction. They may not all be science fiction in themselves, but they utilize themes or styles or forms that are important to science fiction. I do try, of course, to explain that connection when teaching these things. I do not claim that all these things are science fiction, but I try to introduce them under the guise of some connection with science fiction. The values to the students of becoming familiar, in even a rudimentary way, with great works are worth the effort; they will not apparently be exposed to them in any other way...

#7--I like to encourage students to write and create as much as possible. Giving a lecture course is not utilizing science fiction to its fullest potentiality. The stimulation to the imagination will wither if it is not practiced like any other skill. Merely reading and studying are fine--but I also want my students to write, create, and imagine. A number of specific creative assignments have been used successfully. In addition, I have approached the course with a number of pedagogical objectives. First of all, I have planned as many and as varied activities as possible. Science fiction makes this easy, of course. I don't want the course to get into the routines that often destroy interest and ambition in general courses; this is one course in which I want the students to ask, "What are we doing today?" Second, I have avoided the repetitious note-taking, test-type approach although I believe discipline, organization, and teacher control are desirable in the normal classroom course. But, in the science fiction course, I've experimented with a more loose structure, handling it in seminar fashion. I would say that the approach has been moderately successful because the students are interested in science fiction enough before they enroll to work without the force necessary in academic courses. Like any other course, the science fiction course must be organized, but the students are less aware of the organization. I wish the atmosphere to be more spontaneous. In the science fiction course, I always discard the planned lesson

if any type of discussion arrives in which the class is interested. Some of our most interesting and valuable conversations begin from off-the-cuff remarks made before class settled down, or from some relatively innocent question or comment offered to the class as I take roll. Questions on movies or television science fiction programs prove to be particularly useful.

II. MATERIALS

A. *Anthology*

Funds were not available for purchase of many materials in the beginning, so it was necessary to improvise. Thus an anthology was begun. I decided to type a number of stories for use in class and became more ambitious as the work proceeded. The anthology remains unfinished; but many of the historical excerpts have introductions that are important to the understanding of each work. I felt the modern stories (Part II) needed no lengthy introductions. Since we now have sufficient funds to buy texts, I probably will gradually phase out use of this anthology even though many things in it (especially the historical materials) will continue to be useful.

B. *Miscellaneous Class Materials*

I tend to ditto and mimeograph materials a great deal because so few are available for use in science fiction courses. Some of the questions included are difficult, long, and perhaps not terribly interesting within the context of a seminar arrangement; they do, however, require thought. Many times, rather than have answers written out, we merely discuss the stories in class. The vocabulary was never requested as a specific assignment but provided as an aid to understanding the story. Written-out vocabulary (for which I provided forms) was allowed for extra credit; words

necessary to the understanding of the story were emphasized orally. On some forms, I provided a brief bibliography for students who wished to investigate further the work of a specific author.

Occasionally, when students were studying novels, I provided note sheets. Since novels are more complex than other types of materials, such aids were often provided to make them more accessible to average and low-average students.

A sample movie analysis was merely an experiment, but it worked quite well. The analysis was derived from the 45-page booklet entitled "The Elements of Literature" that I had previously prepared for general English classes. After listening to a sound tape of the film, students performed a similar analysis of an science fiction film viewed on television.

A "universal message" exercise was introduced to stimulate student interest. This particular "message" had appeared in Time magazine.

C. TV Log

Television programs are also an excellent source of materials. I encourage students to watch television science fiction as often as possible. It makes no difference whether it is good or bad; I hope that students will soon learn to discriminate between the two. Class members keep a record of all science fiction that they view or read on a tally sheet, which is submitted to me on a regular basis. Periodically, we have class discussions of particular shows, movies, or books. Oral book reports that are very informal especially expose other students to many books that they have not read. Hopefully, they will be stimulated to read more widely. To encourage viewing, I prepare a weekly TV Log, which is intended to be humorous.

D. Videotapes

The use of videotape has proved to be invaluable for the science fiction course. We have videotaped many class activities, such as the seminars (described below). Videotapes of television science fiction shows have offered an excellent opportunity for the class to view programs that some of the students have missed. This has made it unnecessary to use audio tape, which has not been effective. The creative use of videotape is one of the richest areas for future exploration of teaching techniques.

E. Recordings

The use of recordings has not been a major part of class activities. The recording of Orson Welles' "War of the Worlds" is always interesting, particularly after the class has completed the reading of the novel, viewing the film, and discussing the theme of alien invasion. Occasionally, students will bring to class their own recordings, whether humor, musical, or otherwise. These may be listened to in class, provided that common sense is exercised.

F. Bulletin Board

I maintain a bulletin board display of items that students contribute concerning science, science fiction, or related topics. I also have a collection of materials that help to maintain interest, but I encourage students to keep their eyes open when reading newspapers, magazines, etc., for items that would interest the entire class.

G. Textbooks

The anthology provided for class needs during the first year; and we purchased two textbooks that I considered basic. Students also contributed their own money to buy two others that we all agreed would be valuable and interesting to read. We now have developed

a fairly representative collection of texts, mostly paperback, which include:

Bradbury - The Martian Chronicles
Clarke - Childhood's End
Hamilton - Mythology
Heinlein - Orphans of the Sky
Keyes - Flowers for Algernon
Matheson - I Am Legend ("The Omega Man")
Silverberg, ed. - The Science Fiction Hall of Fame
Stevenson - The Strange Case of Dr. Jekyll and Mr. Hyde
Sturgeon - The Worlds of Theodore Sturgeon
Verne - 20,00 Leagues Under the Sea (both the original and an an edited version which is much easier to read)
Wells - War of the Worlds and The Time Machine

I have also ordered, or am planning on ordering, these titles:

Asimov - The Caves of Steel
Burroughs - A Princess of Mars
Clement - Mission of Gravity
Miller - A Canticle for Leibowitz

These lists indicate that my approach is conservative; I don't wish right now to use many of the more recent works (last 10 years) that seem to be popular in college science fiction courses. I basically distrust the "new wave" approach to writing that has dominated the field in recent years; basically, I feel that the value of this approach to writing has yet to be proved.

In addition to the class texts and stories, I have developed a classroom library which has been invaluable. I acquire books wherever and whenever I can; I purchase them from students and at used book sales. We now have three to four hundred titles in our library. These books are for the students in the class to use whenever they wish. They check them out as in a lending library,

agreeing to pay for losses and damage. Class members may read as many as they can during the semester. This library has been well used and has led to some of our most valuable class discussions and activities. There are always students gathered around the collection at the beginning and the end of the period, looking for books.

III. ACTIVITIES

Various regular classroom activities have already been described and need not be repeated here. In addition, we have utilized a number of other activities, including the following:

A. *Field Trips*

Students have visited the Jet Propulsion Lab and Griffith Park Planetarium and have viewed several science fiction films as a class. Other field trips are planned.

B. *Films*

The science fiction classes have shown science fiction films regularly on campus for the entire student body. Some campus organizations have emulated this practice. We have shown such films as Fantastic Voyage, Forbidden Planet, Time Machine, 2001: A Space Odyssey, and Planet of the Apes. The class have received campus-wide recognition and support for this program--and have even made a modest profit! We prepare programs for each film.

C. *Science Fiction Club*

I teach the science fiction class only in the spring semester. To maintain interest, I organized a Science Fiction Club, which functions throughout the year. The club is open to all students,

although the nucleus consists of students who have taken the science fiction course. We have, through other activities, become well-known on campus--to the extent that we now have our own stationery.

D. Seminars

These have been the most spectacularly successful of all our activities. During the first semester that the class was offered, I invited a number of local science fiction authors to school to make presentations. Dr. Willis McNelly of California State University at Fullerton very kindly provided addresses and numbers of several authors. The first seminar was held March 23, 1972, in the classroom and lasted about 3 hours. Our guests were Theodore Sturgeon, Mrs. Louise Huebner (whose son was in our class), John Boyd, and Dr. McNelly. About 90 students attended, and all were excited and fascinated by the event.

We became more ambitious in 1973 and held an all-day seminar on Saturday, March 31. The budget was more than $1300, and we made a profit of several hundred dollars, thanks to a district grant, that we shall use as the nucleus for next year's seminar. More than 300 persons from throughout the district attended. The seminar included an art show, a book room, lectures, films, and panels. In conjunction with the seminar, we presented 2001: A Space Odyssey for the entire student body at an assembly on the preceding day. To make the showing meaningful and instructive (which was the primary aim) to all elements of the campus community, I prepared a series of materials. Copies were distributed to teachers and students. We later asked for all to complete questionnaires regarding the value of the event.

E. Original Literary Anthology

As part of first-semester activities, the class prepared its own magazine of creative writing. It was sold on campus to students

and teachers. It was not only well received by all elements of the campus community, but it was also the subject of a column by Jack Smith in the Los Angeles Times on September 24, 1972.

F. Candy Drive

In 1972, the Science Fiction Club promoted a candy drive to raise money for the spring seminar. We earned nearly $600 from this drive--an amount that aided tremendously in planning the event. If each succeeding seminar can make a profit similar to that of 1973, additional fund-raising drives will not be necessary.

IV. COURSE ORGANIZATION

In organizing the course, I find that I have more materials and information than it is possible to cover in one semester. But, in general, these are the basic topics:

A. General Study of Literature

For this purpose, I use the pamphlet "The Elements of Literature," which I also use in general English classes. This publication has little to do with science fiction, but the general principles are valid in the discussion of any kind of literature. We do not, of course, go into the detail necessary in general classes; I use this pamphlet merely as an introduction, to encourage students to think about the elements of literature as they study science fiction.

B. History of Science Fiction

In the beginning, I give the class only a very general overview of the materials in Part I of the anthology to provide a general background. Not until later in the semester do students examine the individual selections in more detail. It is better to begin

with modern science fiction--not historical selections.

C. *Themes and Conventions in Science Fiction*

The basic plot devices, ideas, general themes, etc., are discussed as they relate to each story or novel. By the end of the semester, students have a collection of basic ideas on which nearly all science fiction is based.

D. *Ingredients*

I generally list five basic ingredients: (1) the travel tale, (2) myths and fables, (3) satire, (4) utopia, and (5) science. These are obviously very general topics, but they serve well enough as organizational devices.

E. *Forms of Science Fiction*

After I have introduced literature and the history of science fiction to the class, the students begin to read! Novels, short stories, plays, radio and TV programs, movies--all are subjects for study. Other elements in the course are introduced by means of studying literature and films. We begin with Verne and Wells and continue into modern science fiction; then the class reads historical excerpts that relate to the modern stories under discussion. The selections in my anthology were specifically selected for this reason, as well as for their importance. The Odyssey of Homer should be discussed with Weinbaum's "A Martian Odyssey." Asimov's "Reason" should be read along with Heinlein's Orphans of the Sky because of the similarities of theme. Other combinations work exceedingly well.

Oral reading is also a favorite class activity. This approach often engenders interest in a particular topic or theme or style that would be of less interest if given as a class reading assignment. I read only stories that I have read many times before.

Oral reading is an art that too many teachers ignore. It is effective but difficult to do well. Certain stories lend themselves well to oral presentation.

F. Additional Topics

There are many additional topics and activities that could be undertaken. These might include a study of such materials and topics as comic books, witchcraft, flying saucers, and monsters. I don't usually plan formally to discuss all these things; yet they somehow get talked about, providing opportunities for informal discussions that generate great interest and involvement.

V. CONCLUSION

I trust that the ideas that have been described will be helpful. The best science fiction class is one that balances planned control of activities with spontaneity, that balances student and teacher participation, and that offers a great variety of activities, all of which are goal-oriented. The activities must be relevant to the general purposes of the course--purposes that are, admittedly, very wide-ranging and that encourage and reward creativity, originality, thoughtfulness, and imagination and entertain as well as instruct. Science fiction is the most important and the most relevant form of literature being written today. The teacher of any science fiction course should keep this in mind, and the students should understand what science fiction can do for them as human beings and members of society. The great value of science fiction is that it can entertain while instructing. But most students can be entertained by science fiction without having to take a course; the course should concentrate on instructing first by means of entertaining!

MAP NO. 4

TIM FINNEY
CARSON HIGH SCHOOL

I. *General Purposes*

A. To become familiar with the chronological development of science fiction in America from its inception as "escape" literature to its current maturity.
B. To become familiar with the types of and extent of social commentary and criticism that are associated with science fiction.
C. To become familiar with some of the major writers of science fiction.
D. To study the various "categories" and subject areas of science fiction and the grouping of stories by thematic topics.
E. To investigate science fiction as it relates to films and radio production.
F. To write science fiction.
G. To produce science fiction art (pictures, sketches, drawings, etc.).
H. To produce a science fiction film.

II. *Specific Objectives*

Among specific objectives are the study of

A. Ray Bradbury's use of contemporary society to promote knowledge of future worlds
B. Jules Verne's influence on "adventure" science fiction

C. H. G. Wells' science fiction in the field of biology
D. H. G. Wells and dystopia
E. The influence of John Campbell on popularizing science fiction in the United States
F. George Pal and modern science fiction films
G. Hugo Gernsback, "the father of American Science Fiction"
H. "New Wave" Sci-Fi: the School of Ellison
I. E. E. "Doc" Smith and galactic warfare
J. Robert A. Heinlein: The Master -- "future history," sociological predictions, "youth" novels
K. Isaac Asimov and "robotic" fiction
L. Ray Bradbury and the search for perpetual youth
M. Frank Herbert and ecology
N. Heinlein's Stranger in a Strange Land
O. Herbert's Dune
P. Arthur Clarke's Childhood's End, leading to 2001
Q. Edgar Rice Burroughs and Barsoom: the adventure novel set in another world
R. Burroughs and Pellucidar: a world within a world
S. "Worldcon": the contribution of the fan
T. Cyril Kornbluth and Frederick Pohl: business and science fiction
U. Flying saucers and science fiction
V. Visions: "'Dangerous' and Otherwise"
W. Science fiction horror: Edgar Allan Poe and his followers
X. BEMs and science fiction: the horror movies
Y. Future societies: science fiction, both positive and negative
Z. Invasion: internal and external attacks on man and his environment
AA. Time travel: the past and the future
BB. Pulp science fiction: adventure oriented
CC. "Doc" Savage: escape, pseudo-science fiction
DD. Computer science fiction
EE. Nuclear holocaust: the worlds after
FF. C. S. Lewis and others: science fiction and religion

Each of the previous topics represents a unit that can be treated briefly or in depth.

III. Textbooks

A. Required

1. Kelly, Leo P. Themes in Science Fiction: A Journey Into Wonder. New York: Webster Division, McGraw-Hill, 1972.
   An outstanding text consisting of 31 short stories organized around seven themes; student response to this book has been very enthusiastic.
2. Silverberg, Robert, editor. Science Fiction Hall of Fame. New York: Doubleday, 1970.
   This title consists of 26 short stories selected by science fiction writers as the most outstanding "of all time;" an excellent collection.
3. Allen, Dick. Science Fiction: The Future. New York: Doubleday, 1970.
   A disappointing work, ecologically oriented; contains short stories, poems, and essays; includes some excellent selections (Bradbury, Heinlein, Asimov, Clarke), but there is a forcing of the author's theme.

B. Optional

I make available more than 400 paperbacks in a circulating library maintained in the classroom.

IV. Teacher Resources

A. Speakers

1. Ray Bradbury
   10265 Cheviot Drive
   Los Angeles, Ca. 90064

2. Harry Harrison
2593 Palm Avenue
San Diego, CA. 92154

3. Harlan Ellison
3483 Coy Drive
Sherman Oaks, CA.

4. Dr. Donald A. Reed
Count Dracula Society
334 West 54th Street
Los Angeles, CA. 90037
-- Data on the occult and horror fiction; preview tickets to new films

5. Stanton T. Friedman
2420 Grant Avenue, Apt. #3
Redondo Beach, CA. 90728
-- A major exponent of and critic on UFOs

6. Forrest J. Ackerman
915 So. Sherbourne Drive
Los Angeles, CA. 90035
-- The "world's No. 1 Science fiction fan"; his home is a museum of thousands of first editions, movie props, films; he conducts tours for $2 per person.

7. Harvey L. Bilker
Science Fiction Writers
Speakers Bureau
4 Sylvan Boulevard
Candlewood
Lakewood, N.J. 08701

8. William R. Lomax
Franklin High School
-- Has personal contacts with Ted Sturgeon, A. E. VanVogt, John Boyd, Harlan Ellison, David Gerrold, and other authors.

B. Films

Many films may be leased at reasonable costs.

1. Films Incorporated
   5625 Hollywood Boulevard
   Hollywood, CA. 90028
   -- Feature length science fiction films; reasonable prices

2. Budget Films
   4590 Santa Monica Boulevard
   Los Angeles, CA. 90029
   -- Feature films

3. MacMillan Audio
   1619 No. Chirckell Street
   Los Angeles, CA. 90028
   -- Feature films

4. Breck Marion, Director
   Audio-Visual Center
   University of Kansas
   6 Bailey Hall
   Lawrence, Kansas 66044
   -- Has a special series of science fiction films; technical; features a number of noted authors

5. National Aeronautics and Space Administration
   Ames Research Center
   Moffett Field, CA. 94032
   -- Free films of the space program; the Apollo series is outstanding

6. Pyramid Films
   Box 1048
   Santa Monica, CA. 90406
   -- Short films; some excellent science fiction experimentals

C. Television

Each week, I prepare a list of science fiction shows that will appear on television. These are rated on my mythical "Nurdblatt Cinematic Rating System" from +4 to -4. Class-

room discussion always follows the viewing of a particularly important film. In addition, Carson now has a video-tape machine, which makes it possible to tape a television program for later classroom viewing.

D. Radio tapes

There are sources of tapes of "old-time" radio shows. I am in the process of obtaining copies of all the shows that appeared on Dimension X and X Minus One, as well as selected excerpts from other science fiction radio programs. The quality is outstanding, and student interest is great. Sources of these tapes are as follows:

1. Skip Craig
   c/o Jay Ward Productions
   8218 Sunset Boulevard
   Hollywood, CA. 90046
   -- Catalog available; the rented price is $6.95 per hour, but it may be subject to negotiation

2. Morris Scott Dollens
   4372 Coolidge Avenue
   Los Angeles, CA. 90066
   -- Catalog available; if you provide the blank cassette, the rented cost is $2 per hour

E. Paintings and Slides

Morris Scott Dollens (referred to above) can provide slides and paintings of extraterrestrial scenes. Prices are reasonable, and the quality of his work is excellent.

V. *Units and/or Major Topics*

The objectives listed in II. may also be treated as major topics. Since the course content is flexible, changes in emphasis may be accomplished each semester, depending upon student interest. It is difficult to identify "standard" units.

My approach is semi-chronological. Examples of units, based upon the Asimov approach include:

A. Introduction to Science Fiction

1. What is science fiction?
2. Terms basic to the discipline
3. Science fiction organizations and resources
   a. Science Fiction Writers of America
   b. Fanzines
   c. Worldcons
4. Preliminary discussion of some basic works, themes, and story types

B. The Primitive Era

Covers 1815-1926, when science fiction was escape-oriented, and treated as adventure fiction; includes study of development of basic themes and established format; emphasis is placed on the simplicity of the literature. Examples of topics include:

1. Jules Verne
2. H. G. Wells
3. Primitive science fiction films: Georges Melies and Fritz Lang
4. Edgar Allan Poe
5. Early works of Edgar Rice Burroughs
6. A. Merritt

C. The Gernsback Era

Covers 1926-1938; treats the advent of the adventure science story and the beginnings of the "space opera" as well as the advent of the epic hero and "pulp" science fiction; emphasis is placed upon the burgeoning use of

science and extraterrestrial settings. Examples of topics include:

1. Hugo Gernsback and Amazing Stories
2. Edgar Rice Burroughs
3. Otis Adelbert Kline
4. "Doc" Savage
5. The early Doc Smith
6. Edmond Hamilton
7. The "pulps"

D. The Campbell Era

Covers 1938-1945; treats gadget science fiction, and emergence of the medium as a major literary phenomenon, the emergence of the major writers, and beginnings of social science fiction. Examples of topics include:

1. John W. Campbell and Astounding Science Fiction
2. Robert A. Heinlein
3. A. E. VanVogt
4. Doc Smith
5. Kornbluth and Pohl
6. Isaac Asimov
7. Arthur C. Clarke
8. Theodore Sturgeon
9. Richard Matheson
10. James Blish
11. Fritz Leiber
12. Murray Leinster

E. The Atomic Era

Covers 1945-1967; treats the world-wide appeal of science fiction because of the advent of nuclear power, the consciousness of potential disaster, the growth of the pulps,

the advent of science fiction cinema as a popular form of expression, the continuing emergence of a philosophy and a sociology, and the advent of computer science fiction. Examples of topics include:

1. Science fiction cinema: Destination Moon and The Thing; dominant themes:
   a. Space travel
   b. Invasion from outer space
   c. Atomic mutation
   d. "Mad scientist"
   e. Computer technology
   f. Beginning of ecological concerns
2. Atomic disaster: Philip Wylie
3. Sociological critiques: Kornbluth and Pohl
4. Science fiction as good writing: Bradbury
5. Future histories: Heinlein
6. Emerging new authors: Brian Aldiss and Philip Jose Farmer

F. The Contemporary Era

Covers 1967-present; treats the widening appeal of science fiction; the establishing of numerous courses; the continuing concern with ecology and the movement away from space to a concern with humans, human problems, and problems within society; continuing experimentation; the emergence of the "New Wave"; and experimental films. Examples of topics include:

1. The "New Wave"
   Although there are many authors, I emphasize following:
   a. Harlan Ellison
   b. Robert Silverberg
   c. Samuel Delany
   d. Roger Zelazny

e. John Brunner
f. Ursula LeGuin
g. Frank Herbert

2. Proliferation of science fiction courses
3. Ecology science fiction: Harry Harrison and Frank Herbert
4. The emergence of "speculative fiction": Ellison and Dangerous Visions

G. Utopias and Dystopias

A unit treating various views of future society, both positive and negative. Some of the authors and works are Huxley, Brave New World and Ape and Essence; Orwell, 1984; Wolfe, Limbo; Wells, Things to Come; Bellamy, Looking Backward; Bradbury, Fahrenheit 451; Hersey, White Lotus; and Vonnegut, Utopia 14.

H. Overpopulation

A unit treating modern discussions of a crowded earth. Some of the authors and works are Brunner, Stand on Zanzibar; Burgess, The Wanting Seed; Harrison, Make Room! Make Room!; Pohl's and Kornbluth, The Space Merchants or Gladiator at Law; and Ehrlich, The Edict.

I. Computers

A unit treating computer science fiction. Some of the authors and works are Heinlein, The Moon Is a Harsh Mistress; Vonnegut, "Epicac"; Caidin, The God Machine; Jones, Colossus: The Forbin Project; and Laumer, "Prototaph."

J. Science Fiction and Religion

A unit treating the relationships of science fiction and religion. Some of the authors and their works are Clarke,

"The Nine Billion Names of God"; Blish, A Case of Conscience; Lewis, Perelandra; Zelazny, "A Rose for Ecclesiastes"; Miller, A Canticle for Leibowitz; del Rey, the Eleventh Commandment; Heinlein, Sixth Column, "Logic of Empire," or Stranger in a Strange Land; Herbert, The God Makers or Dune; Leiber, Gather Darkness; and Boucher, "The Quest for Saint Aquin."

Many other units could also be created; I have data on the following: "The Gadget or Marvelous Machine," "Robots," "BEMology," "Space Opera," "Mutants," "World Disasters," "Women's Lib," "War -- Pro and Con," "Racism," and "Parallel or Contiguous Worlds."

VI. *Examples of Successful Activities*

A. BEM of the Week Contest

I encourage students to try any science fiction oriented experience, including artistic efforts. I currently have a file of some 300 paintings and drawings of monsters and other phenomena. Each week, one or two are featured as BEM of the week. Students earn extra credit for this work. At the end of the semester, a "weird head" trophy and a certificate (the "Out to Lunch" Award) are presented. Students are turned on by this competition.

B. Speaker

Our single most successful activity was Ray Bradbury's appearance here at Carson. Approximately 640 students stayed after school on their own time to attend the assembly. Mr. Bradbury was magnificent and has indicated his desire to return to Carson. His fee was only $70.

C. Field Trip

Another successful venture was the trip to Franklin High School's Second Annual Science Fiction Fair. Films, slide shows, books, and presentations by such authors as Ellison, Van Vogt, Sturgeon, Gerrold, Boyd helped "make the day."

D. Writing of Science Fiction

This successful student activity was undertaken on an individual basis. I acted as guide and consultant, edited where required and when asked, and provided the names of editors and their addresses for students who sought to have their materials published.

E. The Nurdblatt Cinematic Rating System

As mentioned previously, I rate the weekly TV science fiction offerings and post the list on the bulletin board. I discuss the offerings each Monday and again during the week as the shows are broadcast. (Nurdblatt refers to Hoagie Nurdblatt, my mythical John Doe.)

F. Student Research

For some students, this approach is effective. Under the guise of asking for help in making notes, I assign students to do research regarding the background and works of various authors. Once they begin, class members produce amazing results.

G. Radio Tapes

An outstanding venture was the introduction of radio tapes of science fiction shows, particularly of Dimension X and X Minus One. Many interesting discussions resulted. I

must have duplicated 30 to 40 hours of tapes for students who have purchased blank cassettes. They, in turn, have brought tapes that I duplicated. These will be of special value for our proposed science fiction club, which will be called "The Futurians."

H. **Student Teachers**

On two occasions, I have used students as teachers. One treated the works of Lester Dent ("Doc" Savage), and one covered Frank Herbert. In both cases, the students taught both sections of science fiction for the day. The students enjoyed this activity, and I have encouraged others to try a similar activity.

I. Films

Although caution is necessary in making selections, presentation of films can be successful. I do not plan to use the University of Kansas series, except for the Ellison film and possibly the Campbell production, because they are too technical. Students responded well to Why Man Creates, 2001 (shown for the student body), Bradbury's Icarus Montgolfier Wright, and the NASA films of moon landings, particularly "Houston: We've Got Trouble."

Students are clamoring for more films, tapes, and visits from authors. I plan a trip to Forrie Ackerman's home and hope to arrange a visit to a film studio. The student-planned "Futurians" should be successful. The best indication of success, however, is that many students are asking for a Science Fiction II class.
We have had the science fiction course for three semesters now, and five sections have been offered.

SCIENCE FICTION - A PROSPECTUS FOR STUDENTS

I. *Introduction*

You are enrolled in a new experimental course. For this reason, the course content is still in the developmental stage. We can be very flexible. Almost anything relative to science fiction may be included. Novels, short stories, essays, comics, films, artistic endeavors -- all are legitimate areas of investigation. The selections of content will basically depend upon your willingness to contribute and upon the outside reading and research that you care to pursue.

II. *Purposes*

A. To become familiar with the chronological development of science fiction in the United States, from its inception as an escape-type, adventure-oriented literature to its current "maturity" with a philosophy and a sociology.
B. To become familiar with the types of and extent of social criticism and commentary that have been and are a part of science fiction.
C. To become familiar with some of the major science fiction writers, including those well known to the reading public and those more obscure authors who are important to the development of the genre known as science fiction (perhaps better called "speculative fiction").
D. To investigate the various "categories" and subject areas of science fiction, such as the "galactic" tale; the "robot" tale; the "time travel" story; the "space warp" theme; the "computer" tale; the "future warfare" theme; and the "ecological" speculation.

E. To investigate science fiction in the movies, including its various forms and types, how it adheres to or deviates from written science fiction, and fulfills the demands of excellent cinema.

F. To produce science fiction of our own, either movie or television scenarios, or novels and short stories.

G. To investigate any other topic or area that is considered worthy of exploration.

III. *Assignments*

A. Required

1. Reading of assigned short stories, novels, and essays
   Quizzes will be given from time to time on these assignments.
2. Viewing of designated films, either in class or on television
   Quizzes will be given from time to time on these assignments.
3. One of the following:
   a. Two book reports
      Book reports may be submitted any time prior to the final due date, but not after. Format of the reports will be announced later.
   b. Two class novels
      These are to be read outside class and will be the basis for major examinations. Through either library loan or purchase, you will have to provide your own copies.
4. A notebook
   It should include records of class discussions, lecture notes, outside research materials, mimeographed materials, and tests and examinations. The notebook will count as a major examination.

5. Out-of-class research projects
   These may concern questions and subject areas relative to science fiction, and authors and movements in the genre. They will be assigned from time to time.

B. Potential

1. Writing of your own science fiction stories
2. Production of a science fiction television script
3. Intensive study of a particular theme, author, or movement
   You may become an authority on a specific author, theme, or idea of your choice. Your report may be oral or written.
4. Production of our own science fiction film
   This may be an individual endeavor, or it could be a class assignment. The making of a film would require equipment and money, neither of which is available from the school district.
5. Student teaching
   You may be invited to conduct the class for a session or sessions.
6. Other activities
   The class may select other projects. For example, the class might wish to undertake an art project relative to science fiction.

IV. Marking

Marking will be based on a point system, and assignments will be given point value. The final mark will be determined by your individual effort, accomplishment, and contributions to the class.
A minimum of 60 per cent on all assignments will be necessary to pass the course. Since you may earn as much bonus credit as you are willing to undertake by completion of extra assignments,

all students would be able to attain a final mark of A. This is the desired optimum.

V. *Conclusions*

The main requirement of this course is to perform intelligent, diligent reading. You must want to read, especially science fiction. You must also be willing to read *extensively*.

VI. *Textbooks*

A. Allen, Dick. Science Fiction: The Future. New York: Harcourt, Brace Jovanovich, 1971.
B. Kelly, Leo P. Themes in Science Fiction: A Journey Into Wonder. New York: Webster Division - McGraw-Hill, 1972.
C. Silverberg, Robert, Editor. Science Fiction Hall of Fame. New York: Doubleday, 1970.

SCIENCE FICTION READING LIST

I. *Format*

This section applies to book reports. Book reports must be based upon the reading of novels. Each report must have a minimum length of three typed pages or four pages written in longhand, using ink. Papers with cross outs, stains (even those of exotic blood types from alien invaders), and other unseemly marks will not be acceptable. Use of correct grammar will also be considered in grading. A title page, which is not to be counted in determining the required number of pages, should be used at the beginning of each report. Although you will decide on the organization, each report must include:

A. A brief summary of the plot
B. A statement of what you believe is the main idea/ideas that the author is attempting to convey

You may also include other information, such as a biography of the author. Books read in class may not be used for book reports.

II. Authors

Novels to be reported on must have been written by one of the authors listed below. Substitutions will be allowed only when they are approved by the teacher.

Brian Aldiss
Poul Anderson
Edwin L. Arnold
Isaac Asimov
J. G. Ballard
Donald Barthelme
Edward Bellamy
Gregory Benford
Alfred Bester
Lloyd Biggle
"Eando" Binder
Jerome Bixby
Richard Blake
James Blish
Robert Bloch
Pierre Boulle
Ben Bova
John Boyd
Leigh Brackett
Ray Bradbury
Reginald Bretnor
Frederic Brown
John Brunner
Algis Budrys
Kenneth Bulmer
Anthony Burgess
Edgar Rice Burroughs
John C. Campbell
Karel Capek
Terry Carr
A. Bertram Chandler
Louis Charbonneau
Arthur C. Clarke
Hal Clement
Michael Crichton
Avram Davidson
L. Sprague deCamp
Samuel R. Delany
Philip K. Dick
Gordon R. Dickson
David Duncan
Max Ehrlich
Harlan Ellison
Philip Jose Farmer

Jack Finney
Hugo Gernsback
Tom Godwin
James Gunn
Edmond Hamilton
Jim Harmon
Harry Harrison
Robert A. Heinlein
Frank Herbert
James Hilton
Fred Hoyle
L. Ron Hubbard
Aldous Huxley
D. F. Jones
Cyril Judd
Daniel Keyes
Otis Adelbert Kline
Damon Knight
Cyril Kornbluth
Henry Kutgner
R. A. Lafferty
Keith Laumer
Ursula LeGuin
Fritz Leiber
Murray Leinster
C. S. Lewis
Jack London
Frank Belknap Long
San Lundwall
Richard Lupoff
Kurt Mahr
Charles Eric Maine
Richard Matheson
Anne McCaffrey
Anson McDonald
Vonda McIntyre

Katherine McLean
A. Merritt
Walter M. Miller
Walter Miller, Jr.
C. L. Moore
Michael Moorcock
John W. Myers
Larry Niven
Andre Norton
Chad Oliver
George Orwell
Lewis Padgett
Edgar Pangborn
Alexei Panshin
Frederik Pohl
J. F. Powers
Christopher Priest
Lester del Rey
Mack Reynolds
Kenneth Robeson
Ross Rocklynne
Mordecai Roshwald
Joanna Russ
Rod Serling
Robert Sheckley
Mary Shelley
Robert Silverberg
Clifford Simak
Curt Siodmak
Cordwainer Smith
E. E. "Doc" Smith
George O. Smoth
Greye La Spina
Norman Spinrad
Olaf Stapledon
Theodore Sturgeon

William Tenn
J. R. R. Tolkien
Arthur Wilson Tucker
Wilson Tucker
E. C. Tubb
A. E. VanVogt
Jack Vance
Jules Verne
A. Hyatt Verrill
Kurt Vonnegut, Jr.
Stanley Weinbaum
H. G. Wells
Jack Williamson
Bernard Wolfe
Donald Wollheim
Herman Wouk
S. Fowler Wright
Philip Wylie
John Wnydham
Roger Zelazny

MAP NO. 5

JOHN DORAND
HUNTINGTON PARK HIGH SCHOOL

I. Introduction

During the 1971 summer school, I was asked to teach a course in Science Fiction Literature on an experimental basis for students participating in the Mentally Gifted Minor Program. The class consisted of approximately 25 students in Grades 10-12 who came from four or five different schools---public and parochial junior and senior high schools. The class was scheduled for four hours per day during the six-week session.

Since I knew several months in advance that I would be teaching this course (to be designated a "pilot" course) and knew, roughly, the ability-level of the students, I was able to spend a great deal of time in preparations. This included conducting research, reading, planning activities, arranging field trips in advance, booking audio-visual materials, communicating with college teachers of science fiction, and meeting with science fiction writers.

My purpose was not only to create a course of study with a high degree of quality but also to challenge my own knowledge of the course content to the limit of the available resources. It would be this experience that would prepare me to teach the science fiction literature course to students in future classes---not necessarily gifted, but of high, average, and low ability. Through this intensive preparation, I was able to adapt and modify the course content for use during the regular school year.

I prepared a course prospectus, which was printed by the Graphic Arts Department at Huntington Park High School, using a computer print-out style of type. This material contained pertinent information for the enrollee including credits, location, purposes of the course, and an overview of the content. Five hundred copies of this prospectus were distributed to neighboring junior and senior high schools and to Huntington Park High School students. This motivational technique might be used to advantage in eliciting interest in other elective courses as well.

My central goal has been to teach science fiction literature as a valid literary genre with a substantial historical background---dating from Homer's work and myths through Plato, Godwin, More, Voltaire, Chaucer, Shakespeare, and Swift; to the American 19th-century writers, such as Poe, Melville, Cooper, and Twain; to the significant transitional figures, such as Wells and Verne; and to the rich abundance of science fiction authors today.

II. General Objectives

A course in science fiction literature should:

A. Develop a knowledge of science fiction as a valid literary form in an historical context.
B. Provide examples of works by eminent writers in world literature.
C. Define the specific genre--its development, its status, and its future.
D. Offer ample opportunities for growth in study skills, such as notetaking and listening.
E. Offer ample opportunities for literary analysis and critical thinking.
F. Offer ample opportunities for oral and written explication and interpretation.
G. Stimulate growth in listening, writing, vocabulary, library, and research skills.

H. Develop a knowledge of those literary conventions unique to the genre.

I. Help the student to gain insights into himself or herself, into the world in which the student lives, and into the human condition.

J. Enrich student experience aesthetically through the study of art, music, and films pertinent to the genre.

K. Increase the students' ability of expression, whether in creative writing of poetry, short stories, and essays or in any other medium of expression.

L. Develop a greater awareness that the student is part of a civilization based on scientific theory and discoveries that he or she must deal with and comprehend.

I emphasize that the central principle underlying my teaching of science fiction literature is to teach literature per se and science fiction as a specific genre, with traditional values and ingredients. It so happens that science fiction has caught the attention of young people; and, therefore, it is somewhat easier to approach. But, in addition, science fiction has its own particular traditions and conventions that make it eminently worth teaching. Because we are living in "future shock," in a technological society and much of the prophecy and prediction of science fiction writers are around us, the interest in science fiction literature is high indeed. Current events, vocabulary, and ethics and morality are just a few of the bright avenues to explore through science fiction. More than in almost any other English elective, there are opportunities and enthusiasm for oral discussion. After all, young people truly discovered this literary genre; and, as Bradbury has commented, they are living in "a science fictional age."

III. Materials

The anthology I am using is Dick Allen's Science Fiction: The Future. This was the only anthology available with an inclusive and scholarly approach when I began teaching the course; however, it is difficult,

and I have had to be selective in its use. The anthology contains excellent discussion questions at the end of each chapter; it is broadly representative; it contains all forms of fiction and non-fiction; it has interesting transitional chapters and biographical information; and its bibliography is outstanding. The anthology's main limitations are a tendency toward the esoteric and use of a high-ability-level vocabulary.
Supplementary books used in class sets (all paperback) are as follows:

R. Bradbury, I Sing the Body Electric
Arthur Clarke, Childhood's End
Frank Herbert, Dune
W. Miller, A Canticle for Leibowitz
Jules Verne, 20,000 Leagues Under the Sea
K. Vonnegut, Jr., Cat's Cradle
H. G. Wells, The First Men in the Moon

If funds were available, I might make some changes. The title by Miller is difficult but deals with the religious theme so prevalent in science fiction literature. Average to low-ability-level students find Vonnegut's work to be difficult and obscure. I chose the particular title by Bradbury because it consists of short stories and the latest but least familiar of the writer's work. On second thought, I might select The Martian Chronicles because it is such an astonishingly beautiful piece of writing.

I use Wells and Verne as examples of the great 19th-century transitional writers. I cover the historical-traditional writers (Homer, Twain) through use of individual oral reports, group discussions, and seminar reports. I have read Shakespeare's The Tempest with the class, played the full-length recorded version, and used oral discussion to pursue the science fiction-thematic material in the plot and characters. I have used the plethora of science fiction writing in the Scholastic magazines. For a month, I requested through the school's daily bulletin the donation of science-fiction

paperback books and received literally hundreds of copies. These were placed in the school library as the nucleus of a science fiction collection.

I duplicate many materials for class use and issue, among other materials, a weekly television viewing guide. There are science fiction films---dramas, sitcoms, movies, discussions---in abundance on television. This has proved to be an invaluable tool in triggering oral discussion. Students love talking about what they have watched the night before on television.

Recorded versions of standard science fiction stories, such as Wells, War of the Worlds, are used extensively; and I have made much use of rock music/contemporary lyrics, such as those of Dylan's "Talking the WW III Blues" and "In the Year 2525"; Holst's "The Planets"; and computer-electronic music.

IV. Units

A. Historical tradition: Homer, Lucian, Shakespeare, Voltaire, de Bergerac, Swift, Melville, Poe, Cooper, et al., using Verne and Wells as the transitional figures
B. 1900 - 1940: Magazines in U. S. devoted to science fiction
C. Comtemporary science fiction: Emphasis on great variety of thematic material relating to such topics as ecology, genetics, and war; detective stories
D. Myths as keystone to study of science fiction; converting myths into original science fiction; interpretation of myth themes in contemporary works

V. Activities

1. Field Trips

Jet Propulsion Laboratory
Planetariums: Griffith Park, University of Southern

California, El Camino College
Space Laboratory in the Los Angeles County Museum of Science and Industry
Art and Technology Exhibit, Los Angeles County Art Museum
West Coast Repository of the Science Fiction Writers of America, California State University at Fullerton
Collections of manuscripts, such as Ray Bradbury's and the Star Trek scripts
2021 Colloquium, Immaculate Heart College

2. Creative writing anthologies

Anthologies of student work may be prepared.

3. Films

I have rented "Future Shock" for viewing by the entire student body and have shown the film continually to invited groups. After each viewing, I have led a discussion.

The class has also viewed such films as The Hellstrom Chronicle in commercial theaters.

In addition, students have enjoyed computer films that I have rented for class viewing.

VI. Conclusions

There are many other activities and projects that can be scheduled. This is a rich course to teach. Student responses can be extremely rewarding. The extent of their response depends, however, on the awareness of the teacher of the many facets and resources of science fiction literature.

MAP NO. 6

MARILYN SCHLESINGER
FAIRFAX HIGH SCHOOL

I. *Objectives*

A. To teach an elective course in literature that will appeal to a large number of students
B. To cover exciting and worthwhile literature in an area not included in the regular literature courses
C. To focus student interest in science fiction and fantasy on the best works and authors in these fields
D. To stimulate the students with new ideas and mind-expanding activities in literature
E. To help students to understand more fully human imagination, dreams, fantasies, and fears
F. To help students to understand more fully the patterns of history, the behavior of humankind, and themselves
G. To encourge students to examine and evaluate the possible worlds of the future as presented in the "future society" novels and to formulate ideas on the kind of world in which they want to live

II. *Resource Materials*

A. Sprague de Camp, Handbook of Science Fiction
B. Sam Moskowitz, Masterpieces of Science Fiction

III. *Introduction*

A. Why imaginative literature was created
B. Stock ingredients in science fiction and fantasy
C. What science fiction has to offer
D. Some popular themes
E. Selected readings reflecting themes
   Brown, F. - "Pattern"
   Clarke - "The Star"
   Finney, C. - "The Gilashrikes"
   Matheson - "Born of Man and Woman"
   Nolan - "And Miles to Go Before I Sleep"
   Sturgeon - "Bianca's Hands"
   Vonnegut - "Harrison Bergeron"
F. Course content
G. Background and specific notes

IV. *Some Successful Activities*

A. The probing study of the utopias and negative utopias
B. The heated discussions on solutions to the major concerns in contemporary science fiction
C. Student projects on "Schools of the Future," the "Ideal Society of Tomorrow," "Cubed Earth," "Colonizing a Planet," and "Man in the Year 2970"

How would you like to take courses in Understanding Alien Life Forms, Martian History, The Languages of Jupiter, The Universal Language, Robot Management, Helicopter Flying, Starship Living, Musical Painting, and Mind Reading and Expansion?

What do you think the first day of school would be like for a three-year-old in a robot-and-computer-operated institution of the future?

D. Student illustrations of Martians and machines in War of the Worlds and Martian Chronicles, robots in RUR and I, Robot; and discussions comparing them

V. *Important Background Works of Fantasy*

A. The Adventures of Odysseus in The Odyssey
B. The Adventures of Sinbad in Arabian Nights
C. The First Adventure in Space in Lucian's True History
D. Satire on Man in the Fabulous Lands in Gulliver's Travels

VI. *Great Fantasies of Heaven and Hell*

A. Dante's Divine Comedy
B. Milton's Paradise Lost
C. Twain's Eve's Diary and Report to Paradise

VII. *History and Development of Science Fiction*
Twenty-five Writers and Their Contributions

Highlights include:

Bellamy	- Looking Backward
Campanella	- City of the Sun
de Bergerac	- Voyage to the Moon
Doyle	- The Lost World
Hale	- The Brick Moon
Lucian	- A True History
More	- Utopia
O'Brien	- "The Diamond Lens"
Poe	- "Hans Phaall"
Senarens	- Dime novels and Lost in a Comet
Shelley, M.	- Frankenstein
Shiel	- "The Purple Cloud"
Stevenson	- Dr. Jekyll and Mr. Hyde
Twain	- Connecticut Yankee
Verne	- 3 major novels

Wells - 3 major novels

VIII. *Jules Verne and H. G. Wells*

A. The men, their lives, their concerns, their major works,
B. Their special contributions to the field

IX. *Categories and Major Types of Science Fiction and Fantasy*

These emerge from the study of the development of science fiction and the study of the works of Verne and Wells.

A. Four Categories

Adventure	Society
Science	The supernatural

B. Major Types

The wild adventure novels
The scientifically plausible adventure novels
The mad and/or brilliant scientist novels
The psychological fantasies
The future society novels
Invasion and survival novels

X. *Science Fiction in the United States*

A. The four periods
B. Influential editors, events, and writers
C. Trends, changes, new directions

XI. *Early Twentieth-Century Influential Writers and Their Works*

Not covered in other units

Burroughs	Stapledon
Merritt	Capek
Lovecraft	Gernsback

XII. *The Major Concerns in Contemporary Science Fiction*

Overpopulation	The destruction of earth
Control by government	Survivors after the earth's destruction
The machine age	

Major works dealing with these concerns

XIII. *The Future Society*
Utopias, Anti-Utopias, and Other Visions of the Future

More	- Utopia
Campanella	- City of the Sun
Bellamy	- Looking Backward
Huxley	- Brave New World
Orwell	- 1984
Levin	- This Perfect Day
Vonnegut	- Player Piano
Bradbury	- Fahrenheit 451
Roshwald	- Level Seven
Miller	- A Canticle for Leibowitz
Simak	- City
Williamson	- The Humanoids
Wyndham	- Rebirth, Day of the Triffids
Campbell	- Who Goes There

XIV. *Contemporary Giants of Science Fiction and Fantasy*

Asimov	Simak
Bradbury	Sturgeon
Clarke	VanVogt
Heinlein	Vonnegut
Matheson	Wyndham

XV. *Special Aspects of the Literature*

A. The special individual's fight for survival
   The superior, unusual, isolated, lost people
   Great books developing these themes
B. Science fiction creatures and creations
   The mutants, monsters, and alien beings
C. Conquering space
D. Other worlds in time and space
E. The unknown
   Powers of the mind
   ESP, the subconscious, hypnosis, dream worlds
   External powers and other worlds
   The supernatural, other dimensions, the world beyond

XVI. *Other Great Writers and Works*

Aldiss	Delany	Kuttner	Shaw
Barjavel	Dick	Laumer	Silverberg
Beaumont	Ellison	Leiber	Tenn
Bester	Finney	Lewis	Tolkien
Blish	Harrison	Miller	Tucker
Brown	Herbert	Nolan	Vance
Burgess	Hoyle	Oliver	Weinbaum
De Camp	Knight	Pohl	Wylie
Del Rey	Kornbluth	Russell	Zelazny

(I have still omitted the names of many good writers.)

XVII. *Reading List*

A. Novels
   Wells - The Time Machine
   Wells - The War of the Worlds
   Bradbury - The Martian Chronicles
   Levin - This Perfect Day

A Modern Novel of the Student's Choice

B. Anthologies

Edited by Bradbury - Timeless Stories of Today and Tomorrow

Edited by Silverberg - Science Fiction Hall of Fame

Edited by Elwood - Invasion of the Robots

I loan science fiction novels from my personal collection when the students select the "novel of their choice."

XVIII. Special Student Work

A. Notebook on relevancy of science fiction called "It's a Science Fiction World"
   Basically, includes articles and pictures from current newspapers and magazines

B. Oral and written book report
   On modern novel of their choice

C. Written report
   Student views of the future (on 1 to 5 of 10 subjects)

D. Creative work
   Short story, essay, poem, painting, or construction

SCIENCE FICTION WORKS WITH SOCIAL SIGNIFICANCE

Aldiss, Brian
GALAXIES LIKE GRAINS OF SAND
Chronicle novel of the future encompassing millions of planets

Appel, Benjamin
THE FUNHOUSE
A satire of the future pleasure state in which machines do the work and operate the government and people are on

a perpetual spree

Barjavel, Rene
THE ICE PEOPLE
An advanced society on Earth before the known history of man

Bargman, Ben
ECHO X
Twin earths in conflict novel; Mankind must choose between the alternate paths

Bradbury, Ray
THE MARTIAN CHRONICLES
The famous work concerning an advanced Martian civilization, its remarkable people, and the blundering earthmen who destroy this paradise as well as their own world

FAHRENHEIT 451
The famous book-burning novel of a society controlled through censorship

Brunner, John
STAND ON ZANZIBAR
One of the foremost works of sociological prediction (long work); a Hugo Award Winner

Burgess, Anthony
CLOCKWORK ORANGE
Violence and rehabilitation of a rebel teenager in a terrifying superstate society; shocking work; difficult language

THE WANTING SEED
Population explosion novel

Campbell, John
WHO GOES THERE?
Classic collection of stories on future, such as man in world of machines and dead world of future

Capek, Karel
WAR WITH THE NEWTS
A great satire on man's treatment of helpless creatures

R U R
A classic play; the first work on robots, who do the work of man

Christopher, John
NO BLADE OF GRASS
Earth with no grass nor grain

Cogswell, Theodore
THE THIRD EYE
Stories of a shocking, bizarre new world of tomorrow in which strange solutions are found for the problems of today

Collins, Hunt
TOMORROW AND TOMORROW
A depressing picture of a depraved, drug-oriented society

Delany, Samuel
THE EINSTEIN INTERJECTION
Mutant groups in a primitive, future society; unbelievable work

Dick, Philip
THE WORLD JONES MADE
World of total certainty; a dictator controls society through his knowledge of the future

Disch, Thomas
THE GENOCIDES
A depressing and disturbing work of a world gone mad after aliens destroy crops on earth

Gunn, James
THE IMMORTALS
Advanced technological society in which money can be used to buy extended life

THE JOY MAKERS
A frantic future society totally dedicated to seeking pleasure; but only one brand of pleasure may be selected

Harrison, Harry
BILL, THE GALACTIC HERO
A wild satire on war

Herbert, Frank
THE EYES OF HEISENBERG
A society in which man is controlled through genetic alterations by surgeons

Huxley, Aldous
BRAVE NEW WORLD
The highly developed technological society that controls man by hypnoid mass suggestion, artificial biological selection, drugs, and overprotection

Knight, Damon
HELL'S PAVEMENT
Computerized society and its rebels

THE EARTH QUARTER
Man, with all his or her faults in an alien world

Kornbluth, Cyril
THE SYNDIC
Earth controlled by criminal elements

Kornbluth and Pohl
THE SPACE MERCHANTS
Overpopulation and the abuses of contemporary advertising

GLADIATOR-AT-LAW
The ultimate future world of machines and corporate control

Levin, Ira
THIS PERFECT DAY
A future society classic

Lightner, A. M.
THE DAY OF THE DRONES
An incredible adventure in the radioactive ruins of the world in which whites live like insects and blacks are the elite

Miller, Walter
A CANTICLE FOR LEIBOWITZ
Future earth in which knowledge and education are outlawed and suicide centers are legal; a mature, brilliant award-winner

Orwell, George
1984
The soulless, sinister totalitarian state that controls and dehumanizes man by torture, fear, and brainwashing

ANIMAL FARM
The brilliant satire on society in which animal rule and nature are disturbingly similar to man's

Reardon, Dennis
THE HAPPINESS CAGE
A play concerned with mind control

Roshwald, Mordecai
LEVEL SEVEN
Classic on man's destroying earth and living and dying underground

Shiel, Matthew Phipp
THE PURPLE CLOUD
Classic on the last man on earth

Sheckley, Robert
THE STATUS CIVILIZATION
A future earth in which one vast and stratified society threatens all who fail to conform

Simak, Clifford
CITY
Brilliant work on the future of man in which problems are solved, robots do the work, and man becomes bored

TIME AND AGAIN
A great novel of past, present, and future, of a galactic empire, mechanical men, alien intelligences, and time-travel

Skinner, B. F.
WALDEN TWO
An experimental communal society

Stapledon, Olaf
SIRIUS
An amazing and brilliant work that shows humankind through the eyes of a dog

Vonnegut, Kurt

CAT'S CRADLE

A wild satire; fate of world is in hands of three foolish people

PLAYER PIANO

Pushbutton America in which human labor has been replaced by machines

Wells, H. G.

THE TIME MACHINE

Results of development of capital and labor classes and the solving of man's major problems in the far future

STAR-BEGOTTEN

Biologically altered man of the future

Williamson, Jack

THE HUMANOIDS

Humanoids control and "protect" man of the far future

Wilson, Richard

THIRTY-DAY WONDER

Aliens from outer space disrupt society by following the "letter of the law" and by "helping" humankind

Wyndham, John

THE DAY OF THE TRIFFIDS

The classic in which humankind faces extinction from a poisonous gas that blinds and enables alien plants to walk and kill

CONSIDER HER WAYS

A powerful novelette of a female world of the future

RE-BIRTH

Reactions of human beings to mutants

MAP NO. 7 THE LITERATURE OF THE SUPERNATURAL: A SUGGESTED TENTH-GRADE MINICOURSE

ELIZABETH HUSBAND
HAMILTON HIGH SCHOOL

INTRODUCTION

The aim of any tenth-grade course in English is to increase the student's competence in the basic skills--reading, writing, speaking, and listening. A course entitled "The Supernatural in Literature" seems to provide motivating "supermaterial" to provoke the students to develop, practice, and improve the so-called English skills. Any other suggested aims are merely those "aimed" at the students in the hope that they might extend their horizons and even enter new worlds that are exciting enough to read, to write, to think, to dream, and to talk about. But caution is necessary in selecting materials; gimmicks, shock appeal, and incompetent or poorly written books on the occult lend but ghostly substance to the course. Generally speaking, a course in the supernatural in literature should involve use of materials that emphasize humankind's concerns and fears and the valiant attempt to increase individual perception in order to probe the seemingly irrational nature of the environment, behavior, and beliefs.

SUGGESTED BEHAVIORAL OBJECTIVES

Pretests should be developed and used to evaluate student ability levels in English skills. Objectives should be modified to suit the level and needs of the students in the class.

1. Through the reading and discussion of various myths, legends, and works of fiction, students will become familiar with supernatural heroes--the similarity of their traits, miraculous powers, and hero-journey; the ego-building potential to their particular society and its members; the influence of the particulars of their adventures on the symbol-making and pattern-making process in literature and dreams.
2. Students will gain knowledge of plot development by placing the events and climax of the hero-journey on the adventure wheel. (See Campbell, The Hero with a-Thousand Faces, pages 245 and 246.)
3. Students will appraise the various ways in which authors of fiction reveal character, present themes, and create mood.
4. Students will recognize and be able to discuss differences and similarities of various genre--poetry, drama, gothic novel, utopian novel, bildungsroman, short-story . . .
5. Students will be able to spell, define, and employ correctly in writing a significant number of words encountered in reading and discussion (psyche, irrational, duality, totem, image . . .).
6. Each student (or group of students) will choose one aspect of the supernatural for oral presentation. Reports will be accompanied by a bibliography and by original slides, tapes, or home-made-films.
7. Students will participate in oral discussions and be able to cite reasons (or sources) for their opinions.
8. Students will use complete sentences in their writing.
9. Students will be encouraged to increase sentence length and texture by using effective phrases, clauses, and clusters as modifiers.
10. Students will be able to write an adequate expository paragraph that will contain a strong topic sentence with a recognizable controlling idea, developed by coordinate and subordinate supporting sentences.

11. Students will write at least one "time" or narrative paragraph and one "space" or descriptive paragraph. Both paragraphs should reflect the new vocabulary emphasized in the course.
12. Each student will be motivated to suggest and implement his or her own special supernatural project.

Affective Domain

1. Students should be able to discriminate between literature of enduring value and literature of popular appeal by the end of the course.
2. Students should be encouraged to create poems, stories, essays, and pictures dealing with the supernatural.
3. Students should be motivated to investigate various parapsychological and "occult" centers in the community.

COURSE CONTENT

Unit I: The Psyche and the Mythic Superhero

Unit I should be carefully tailored to fit the needs of the class and to sustain class enthusiasm. Almost any class can handle the simple myths and trace the rise and fall of the superheroes. All classes will like working with dreams, and some class members will even perceive that dreams contain some of the symbolic materials studied in the myth and hero stories. Background information for this unit will come from books listed in the bibliography, especially Campbell's The Hero with a Thousand Faces and Jung's Man and His Symbols.

Unit I is the time to work for sentence completeness and to begin writing expository paragraphs. Mimeographed examples of acceptable student paragraphs and prepared materials for use on an overhead

projector will help immensely.

Suggested books and other resources

Hamilton - Mythology
Goodrich - Medieval Myths
The Bible
Marlowe - The Tragical History of Dr. Faustus
Shakespeare - Witch and ghost scenes from Macbeth and Hamlet

Recording of Dr. Faustus (Most public libraries have this record available for loan.) Slides of early cave paintings, Stonehenge, statues and bas-relief pediments from Greece, Rome, medieval cloisters and cathedrals, African masks and charms, medieval capitals and tympanums (Vezelay and Autun), illuminated manuscripts. (Slides can be produced by photographing pages of any good art book.)

Concepts

Symbols in supernatural literature
  Sign vs. symbol
  Specific connotation of certain symbols
    Evangelists as animals, Horus and four sons, wheel, cross . . . (Use slides.)
  Unconscious aspect of the symbol
    The innumerable things beyond the range of human understanding
    Symbolic terms used to represent concepts not fully understood
The point beyond the edge of certainty in "sense perception"
  The make-up of the psyche
  Psychic events: fragmentation, the irrational and its value
The primitive psyche
  Bush soul, totem, anima and animus, unconscious identity with others and objects
  Primitive art and modern art reveal the psyche (Use slides.)

The superhero
  The hero cycle and maturity level of hero types
    level I: Trickster
    level II: Hare Winnebago Heroes
    level III: Red-Horn (See Jung's Man and His Symbols.)
    level IV: Twin
  Archetypes in heroes: ego-strengthening potential of hero myths
    Perseus, Theseus, Hercules, Jesus, Moses . . .
    Beowulf, Roland, Dr. Faustus, El Cid . . .
  Archetypal symbols
    In rituals, mysteries, fairy tales
      Dionysus, Orpheus, Psyche and Eros, Beauty and the Beast, Little Red Riding Hood
  Symbols of transcendence, the numen and godhead
Dreams and the "collective unconscious"
  Dream images, symbols, landscapes
  Archetypal symbols in dreams
    "The great and terrible mother"
The complete sentence
  Comma splice, comma fault, sentence fragments

Suggested Activities

Read and discuss books listed at the beginning of Unit I.
Prepare oral or committee reports on various myths, legends, fairy tales.
Trace adventure of hero on hero wheel.
Write an original Trickster story.
Use a three-sided expository paragraph in writing a hero biography.
Listen to the record Jesus Christ Superstar and discuss the hero.
Write about dreams in a dream diary.
Develop a symbol in a poem or story. (Use a record of Poe's Raven to motivate this activity.)

Participate in vocabulary exercises and games.
Prepare reports on ESP, ghosts, witches, astrological charts, mediums . . .

Unit II: The Utopian Novel

Suggested books and other resources

Hilton, Lost Horizon

Records of electronic and ultra-modern music (Cage, Verese)
Filmstrips on the various religions of the world (See school library or ask the social studies department chairperson for suggestions.)

Concepts

Utopian authors and experiments: More, Butler, Brook Farm, Fruitland, today's communes
Idealism, the motivation behind the utopian dream
The "passion-less" in utopian literature
Satire, a backward utopia: Swift
Symbols used in the utopian novels: mountain, bird, tower, landscape features . . .
The ideal might be the most real

Suggested Activities

Read assigned novel and other selections relating to utopian theme.
Write an original paragraph relating to this theme. (Teach students to write narrative and descriptive paragraphs first.)
Participate in vocabulary building exercises.

Unit III: The Gothic Novel and Short Story

Suggested books and other resources

Daphne du Maurier - Rebecca
V. Holt - Bride of Pendorric
Selected stories by Poe, Hawthorne, Greene, Lovecraft . . .
Recordings of stories by Poe and Hawthorne; recording of Danse Macabre
Slides of gothic castles, tombs, paintings

Concepts

Setting, atmosphere, mood (single effect) in the gothic novel and how the mood is achieved
The standard "hardware" in all gothic novels
  Romanticism, the bigger-than-life hero and situation
  Castles, large houses, secret passages, strange noises, ghosts, premature burial, ESP, strange happenings . . .
The form of the gothic novel (prologue and epilogue)
Stereotypes in the gothic novel
Use of description in gothic novels
Space relationship as it applies to writing a "space paragraph"

Activities

Read and discuss the novels and stories assigned.
Listen to recordings of various poems and stories by Poe.
Produce an "instant" gothic play.
Participate in vocabulary exercises. (Use mimeographed copies of paragraphs from The Fall of the House of Usher.)
Write a mood paragraph.
Write a descriptive paragraph concerning one room in a gothic house.
Tell ghost stories, and analyze their elements.

Unit IV: Hermann Hesse's Demian and Its Supernatural Elements

Book

Hermann Hesse, Demian (Advanced)

Concepts

The genre of Demian (bildungsroman) and other novels about education and growing up
Pendulation, the swing between the light and the dark world
Alienation as a theme in modern literature
The religious impulse in modern novels
The symbols in Demian: two worlds, the bird and the egg, Beatrice, Abraxas, Cain, the apple, stars . . .
Use of prefiguration in Demian (Biblical references)
The Nietzschean goal of life beyond good and evil

Activities

Read, explain, and discuss Demian.
Read selections from The Bible that are prefigurated in Demian.
Practice developing "hidden psychic powers." (The healthy use of psychic power)
Evaluate what is "honest" and what is "fake" in literature of the supernatural.
Describe a clairvoyant or a psychic "happening."

BIBLIOGRAPHY

1. Campbell, Joseph, The Hero with a Thousand Faces. A Meridian Book. Cleveland: World, 1949.
2. Campbell, Joseph, The Flight of the Wild Gander. Chicago: Henry Regnery, 1972.

3. Christensen, Francis, Notes Toward a New Rhetoric. New York: Harper and Row, 1967.
4. Frazer, James, The New Golden Bough. A Mentor Book. New York: 1959.
5. Frye, Northrop, Anatomy of Criticism. Princeton: Princeton University Press, 1957.
6. Jung, Carl G., ed., Man and His Symbols. New York: Dell, 1968.
7. Jung, Carl G., Psyche and Symbol. New York: Anchor Books, 1958.
8. Newman, Erich, Art and the Creative Unconscious. Bollingen Series LXV. Princeton: Princeton University Press, 1971.
9. Newman, Erich, Amor and Psyche. Bollingen Series LIV. Princeton: Princeton University Press, 1971.
10. Olcott, William Tyler, Myths of the Sun. New York: Capricorn Books, 1967.
11. Roberts, Paul, Understanding Grammar. New York: Harper and Row, 1954.
12. Ziolkowski, Theodore, Herman Hesse: A Study in Theme and Structure. Princeton: Princeton University Press, 1965.

(With the exception of nos. 5 and 11, these titles are available in paperback.)

MAP NO. 8 SUPERNATURAL LITERATURE - A SEMESTER COURSE

LENORA COOK
BANNING HIGH SCHOOL

Students who enroll in this course study the strange and the unanswerable in the world by reading the accounts of various experiences in stories, poems, plays, folk tales, and legends. The backgrounds of various occult beliefs, the values represented in them, and how these beliefs are evidenced are also studied.

Content

The course is divided into four basic units with various sub-units, ranging from one to three weeks. The amount of time varies with each class. When I first taught the class, I followed the unit structure very strictly, but the second time I used the fourth unit first and then units one, two, and three. Time was allowed at the end of the semester for a brief study of fantasy and astral projection and meditation.

I. Mythology and Magic (two weeks at most)
   A. Ancient rites
   B. Superstition
II. Witchcraft (six to ten weeks, depending on level of class)
   A. Magic
   B. Concepts of witchcraft: medieval
   C. Heresies
   D. Persecutions and trials

E. Voodoo and other modern rites

III. Superstition (three weeks)
- A. Ghosts
- B. Alchemy
- C. Reincarnation
- D. Lycanthropy

IV. Prediction (six weeks)
- A. ESP
- B. Telepathy (also seances)
- C. Tarot
- D. Predeterminism
- E. Astrology and allied prediction methods
- F. I Ching and Zen (optional)

Materials

There are four basic textbooks that I use for the course. In addition, I require the preparation of two outside research reports (at least) and one outside book report. We do not use all the material in the texts. I also supplement resources with materials duplicated from various sources.

Each of the following basic texts is available in paperback at a cost of about $1.00 from Academic Book Services.

The Complete Book of the Psychic Sciences
The Supernatural
Witches, Wraithes, and Warlocks
The Crucible

When I added the section on fantasy, I used the Scholastic Book Services publication entitled A Night in Funland.

Scope Magazine and Literary Cavalcade also contained many articles that I used with students of all levels. We also benefited from an old copy of Practical English, which contained an excellent

section on ESP.

Many of the students had read The Exorcist, Rosemary's Baby, The Possession of Joel Delany, and even Dracula. Sharing of these experiences contributed to the class discussion and expanded the section of the course on concepts of witchcraft, in which I included demonology.

PLANET PROJECT

JOAN WEAVER
MARINA DEL REY JUNIOR HIGH SCHOOL

Create your own planet . . . . . .

Guidelines: You need not follow this plan exactly; these are only suggestions to assist you in organizing your facts.

When creating your planet, keep these points in mind:

1. When the planet was discovered
2. The name of the person credited with the discovery
3. Whether the planet has a namesake
4. Its place in the solar system
5. Size and temperature of the planet
6. Landscape and terrain
7. Weight and gravitational pull
8. Whether there is an atmosphere
9. What type of man is living there

If you plan to have intelligent life in making the planet, note the following:

1. Does the life exist with a gravity that is heavier or lighter than that of earth's?
2. Is the atmosphere less dense or more dense than earth's?
3. Is the life a land or a sea creature or both (an amphibian)?
4. How much does it weigh, approximately?
5. Approximately how long or tall is the creature?
6. Is it animal or plant?
7. Is it warm blooded or cold blooded?

8. Does the life hatch babies or are they born alive?
9. What does the creature eat?
10. How many limbs does it have?
11. Does it have an internal skeleton or an external skeleton?
12. What sense organs does the creature possess? Where are they located?
13. What color is it?

Each "Planet Project" must be accompanied by a second part. It can be even more creative. Here are some suggestions regarding what you might prepare:

1. A travel folder in which you advertise your planet as a vacation spot of the universe.
2. A model of your planet.
3. A simulated live newscast, T.V. show, interview with a famous person, or a newspaper article.
4. A diorama (habitat scene)
5. A poster or collage (These might show any of the special ingredients of your planet.)

"The Future Isn't What It Used To Be" by Arthur C. Clarke. Reprinted from Engineering and Science magazine, May 1970. Published by the California Institute of Technology. Removed due to copyright restrictions. pp. 82-86

TEXTBOOKS AND SUPPLEMENTARY BOOKS

The following books represent a partial list of the materials reviewed by a districtwide science fiction textbook evaluation committee. Additional titles appear in the List of Authorized Textbooks.

Book titles preceded by an asterisk contain ideas, episodes, or language that require a high level of maturity on the part of the reader. Teachers are urged to read all of the selections in these books with their students in mind before making any required assignments. Knowledge of the students and the community should guide decisions as to the appropriateness of selections for class and individual reading.

In introducing a controversial selection for class reading, teachers may wish to remind students to read carefully for clues as to the character and motivations of the people involved. Before arriving at a judgment on the quality of the selection, student readers must weigh the language and actions of the characters in relation to the situation in the story and to the author's underlying purpose.

JUNIOR HIGH SCHOOLS

*Brodkin, Sylvia Z., and Elizabeth J. Pearson, ed. Science Fiction. Evanston, Ill.: McDougal, Littell, 1973. Average to Advanced. Basic.

*Goodykoontz, William F., ed. The Future: Can We Shape It? (Scope/Literature Contact Unit) New York: Scholastic Book Services, 1973. Easy. Basic.

*Harrison, Harry, and Carol Pugner, ed. A Science Fiction Reader. New York: Charles Scribner's Sons, 1973. Advanced. Basic.

*Pierce, Robert, ed. Science Fiction 2, Level 3. Boston: Houghton Mifflin, 1973. Average.

Pierce, Robert, and Murray Suid, ed. Science Fiction 3, Level 3. Boston: Houghton Mifflin, 1973. Average.

Pierce, Robert, ed. Science Fiction Stories. Boston: Houghton Mifflin, 1973. Easy.

Recommended for Small Group Reading (5-10 copies per class)

Asimov, Isaac. Fantastic Voyage. New York: Bantam Books, 1966. Average to advanced.

L'Engle, Madeleine. A Wrinkle in Time. New York: Dell, 1968. Average.

Moskowitz, Sam, ed. The Coming of the Robots. New York: Collier-Macmillan, 1963. Average.

_____. Exploring Other Worlds. New York: Collier-Macmillan, 1963. Average.

Vitarelli, Robert, ed. Eight Haunted Stories. Middletown, Conn.: Xerox Education Publications, 1973. Easy.

_____ Strange Happenings: Weird Tales of Science Fiction and the Supernatural. Middletown, Conn.: Xerox Educational Publications, 1972. Easy.

_____. The Weird Witch's Spell: Eight Strange Haunted Tales. Middletown, Conn.: Xerox Educational Publications, 1972. Easy.

SENIOR HIGH SCHOOL**

*Farrell, Edmund J., et al., ed. Science Fact/Fiction. Glenview, Ill.: Scott, Foresman, 1974. Average. Basic.

*Osborne, John, and David Paskow, ed. Look Back on Tomorrow: Worlds of Science Fiction. Menlo Park, Calif.: Addison-Wesley, 1974. Average. Basic.

*Kelley, Leo P., ed. Themes In Science Fiction: A Journey Into Wonder. New York: Webster Division, McGraw-Hill, 1972. Average to Advanced. Basic.

*Beck, Robert E., ed. Literature of the Supernatural. Evanston, Ill.: McDougal, Littel, 1974. Advanced.

*Conklin, Groff, ed. The Supernatural Reader. New York: Collier-Macmillan, 1972. Advanced.

*Kelley, Leo P., ed. The Supernatural in Fiction. New York: McGraw-Hill, 1973. Average to Advanced.

*Editorial Staff. The Fractured Image: Symbolic Explorations of Conscience and Consciousness. Glenview, Ill.: Scott, Foresman, 1972. Average to Advanced.

Recommended for Small Group Reading (5-10 copies per class)

Asimov, Isaac. Foundation. New York: Avon Books, 1966. Average.

_____. Foundation and Empire. New York: Avon Books, 1966. Average.

**Also refer to titles listed under Junior High School.

_____. Second Foundation. New York: Avon Books, 1964. Average.

Conklin, Groff, ed. Great Science Fiction About Doctors. New York: Collier-Macmillan, 1963. Average to Advanced.

Vance, Jack. Eight Fantasms and Magics. New York: Collier-Macmillan, 1970. Average.

FOUR FOR THE NEOPHYTE

Many books might have been suggested. But, for the space age teacher, here are four short resource books that include further references:

Allen, David L. Science Fiction: An Introduction. Lincoln, Nebraska: Cliffs Notes, 1973. 187 pp.

Provides a discussion of science fiction categories, characteristics, verisimilitude; a set of guidelines for reading science fiction; lists of science fiction awards, major authors and their works, and critical studies; and analyses of 13 representative novels: 20,000 Leagues Under the Sea, The Time Machine, The Demolished Man, Childhood's End, Conjure Wife, Mission of Gravity, A Canticle for Leibowitz, Dune, The Moon Is a Harsh Mistress, Rite of Passage, The Left Hand of Darkness, Ringworld, and I, Robot.

Calkins, Elizabeth, and Barry McGhan. Teaching Tomorrow: A Handbook of Science Fiction for Teachers. Dayton, Ohio: Pflaum/Standard, 1972. 103 pp.

Part I contains several chapters on the teaching of science fiction courses in general and on specific works. Part II offers 12 lists, many annotated, of book dealers and publishers, professional and amateur publications, organizations, conventions, motion pictures, recommended novels, critical works, and indexes.

Hollister, Bernard C., and Deane C. Thompson. Grokking the Future: Science Fiction in the Classroom. Dayton, Ohio: Pflaum/Standard, 1973. 168 pp.

Focuses on social problems as they are reflected in science fiction. In each of ten chapters, the authors summarize selections that

illustrate one of the issues and offer a set of questions that stimulate student response. Limited in suggestions for student activities, but useful as source of ideas for topical units.

Lundwall, Sam J. Science Fiction: What It's All About. New York: Ace Books, 1971. 256 pp.

Presents a history of science fiction and a highly personal commentary on its many aspects: books, comic strips, magazines, characters utilized in series, recurring themes, major writers, and fandom.

SCIENCE FICTION FOR JUNIOR HIGH SCHOOL STUDENTS

JANET K. MINAMI
TITLE I LIBRARY COORDINATOR

Science fiction, especially for use in junior high school, has proliferated since the late 1960's. It is enjoying tremendous popularity (although less among "minority" students) because of the paperback revolution and the availability of science fiction films and television programs. It is the only fiction dealing with the future, changes in society, and the power of modern science and technology.

Teenage science fiction is difficult to characterize. The whole range of adult types and prototypes can be identified and, recently, the distinction between adult and juvenile tastes has become less evident. Of course, there are always exceptions to generalizations. However, the chief characteristics of most juvenile science fiction include:

1. Young adult or teenage main characters
2. Easier vocabulary, reading level, and sentence structure
3. Plots less complex or sophisticated
4. Violence, death, or romance not described in vivid details
5. "Happy endings" or solutions to problems
6. Less use of irony, symbolism, allusions, etc.
7. Lengths of books rarely exceed 250 pages; titles may be illustrated

The bibliography that follows is to acquaint adults with the field of juvenile science fiction...fiction written for and appealing to teens in junior high school.

Materials not included were short story collections, "adult" or advanced science fiction, pure fantasy, novels out of print, and stories that were too elementary (at least third-grade reading level). Only those books read completely were annotated. Other titles listed were suggested by established library sources, such as the Junior High School Library Catalog or the A.L.A. Booklist, or were by authors of other works that I enjoyed reading.

The viewpoint concerning the reading level is that of a librarian serving Chicano or black students. Science fiction is not very popular with these students, but they will read novels that contain adventure and action.

This bibliography does not represent a basic collection for junior high schools because popular adult writers, such as Ray Bradbury or A. E. VanVogt and classic writers such as Jules Verne or H. G. Wells, are not included. To the extent that their vocabularies will allow, teenagers will read all kinds of science fiction, both adult and juvenile.

Hopefully, this bibliography will offer suggestions to teachers using science fiction as an introduction to the study of the future. Such themes as prejudice, social order and control, man and machines, war, population, urbanization, and genetics are all noted. The list that follows the bibliography identifies authors with the types of novels that they write.

Symbols:

BR--Los Angeles Unified School District. Books Reviewed Lists.

JHLC--Fidell and Bogart. Junior High School Library Catalog, Second edition, H. W. Wilson, c.1970-1972.

YR--National Council of Teachers of English. Your Reading: Book List for Junior High Schools, Signet, c.1966.

Asimov, Isaac (Paul French). David Starr, Space Ranger, Signet, c.1952.
Young David Starr thwarts criminals who are poisoning Earth's food supply to gain control of her economic life and government. He meets alien life forms on Mars and teams up with a farmboy, Bigman Jones. This is a simple mystery plot, and the sudden twists of Asimov's adult novels are missing. Scientific information on the astronomy of planets and on physics is provided, but the story is based on some dated material.

_____. Lucky Starr and the Pirates of the Asteroids, Signet, c.1953.
Orphaned Lucky Starr and Bigman prevent interstellar war between Earth and Sirius. Lucky captures his parents' killer, the Big Boss, and finds the location of all the outlaw bases. Adventure, action, violence, and set pattern are represented in the plot. Action takes place in the pre-Galactic Empire and is less complex or sophisticated than are adult novels. Covers on the paperbacks are attractive. This is one of the better titles in this series.

_____. Lucky Starr and the Oceans of Venus, Signet, c.1954.
Except for the fact that Venus has no oceans, the book is exciting and suspenseful. The humans, who live in sea domes on Venus, are threatened by mind-controlling V-frogs.

_____. Lucky Starr and the Big Sun of Mercury, Signet, c.1956.
Someone is obstructing the development of Project Light, a revolutionary plan to control sunlight for the benefit of Earth. Lucky, troubleshooter for the Council of Science, and Bigman are sent to investigate. The plot is based on dated scientific information, the action is slow, and the mystery is solved in the final chapter.

_____. Lucky Starr and the Moons of Jupiter, Signet, c.1957.
Lucky and Bigman are on Jupiter Nine to discover the saboteur

of Agrav, a new advance in space travel. The traitor turns out to be a robot dog. Asimov's "Laws of Robotics" plays a big part in the action.

_____. Lucky Starr and the Rings of Saturn, Signet, c.1958.
The Sirians have established a military base on Titan, a moon of Saturn. Lucky and Bigman, unauthorized by Earth, set out to do something about it. Although the plot is predictable, characterization is 2D, the story is pure adventure, and there is no social comment, this is one of the better titles.

Ballou, Arthur W. Marooned in Orbit, Little, c.1968. JHLC

Bamman, Henry, William Odell, and Robert Whitehead. Space Pirate, Benefic, c.1970.
This title has a third-grade reading level and is science fiction in name only. Scott, Jerry, and Matt of the Space Police manage to capture the notorious space pirate, Roll See. The story has a comic-book type plot, dialogue, and illustrations; killing and violence are portrayed, but the action is not based on regular science fiction terminology or facts. All stories in this series are about 67 pages long.

_____. Milky Way, Benefic, c.1970.
Survivors of a rocket crash in the milky seas of Juno. They find dangerous sea bats, fish-eating plants, and a force field that prevents their return to civilization. Easy reading level. Not based on scientific fact. For example, the characters survive in the milky seas without underwater gear.

_____. Bone People, Benefic, c.1970.
The evil Bone People are thwarted in their plans to destroy the humans of Nno and the half-humans of Lasst by the discovery of a stone tablet telling how they can be killed. The only real strengths of the books in this series are the illustrations and quick-moving plots.

_____. Planet of the Whistlers, Benefic, c.1970.
Since Earth's uranium supply is getting low, an expedition is sent to the Planet of the Whistlers to search for a new source, but the party finds the planet taken over by the Cones. This series attempts to bridge the gap between elementary and junior high science fiction and to provide "high interest, low vocabulary" materials, but the poor readers will remain reluctant.

_____. Ice Men of Rime, Benefic, c.1970.
A strange blue cloud approaching Earth hides Rime, a planet inhabited by Ice Men who plan to conquer Earth. Sixth-grade reading level and "best" of the series.

_____. Inviso Man, Benefic, c.1970.
A friendly giant helps capture the thief who has been taking titanium bars (used in space ships) for years. Also on a sixth-grade reading level, it is the last title in the series. This and several other books show illustrations of blacks as main characters, but they are not mentioned as blacks in the text.

Beatty, Jr., Jerome. Matthew Looney's Voyage to the Earth, Young Scott, c.1961.
Is there life on Earth? A stowaway moon murtle proves the possibility that life could exist on a planet poisoned by oxygen and water. This is a marvelous, light tale with satire and humor. Easy reading and captivating illustrations.

_____. Matthew Looney's Invasion of the Earth, Young Scott, c.1965.
An alien "missile" lands on the Sea of Tranquility, and the Moonsters deduce that it came from Earth! For humane and scientific reasons, an expedition is sent to arrange for the signing of a nonaggression pact. Matthew is mistakenly left on Earth and meets his first Earthers. The charm of the book is tempered with seriousness. Easy reading.

_____. Matthew Looney in the Outback, Young Scott, c.1969.

_____. Matthew Looney and the Space Pirates, Young Scott, c.1972.
This delightful space fantasy contains illustrations, by Gahan Wilson, whose work is also seen in Playboy magazine. On a colonizing-military expedition to Freeholy, the Moonsters are attacked and captured by the pirate Captain Morgus (who is also president of the Bolunkan Chamber of Commerce). Should appeal to seventh graders and shows much imagination and humor.

Berna, Paul. Continent in the Sky, Abelard, c.1963. YR

Biemiller, Carl L. The Hydronauts, Doubleday, c.1970.
Two centuries after the last nuclear war, 80 per cent of the Earth was composed of water. The sea range helped the hive cities survive by providing food and minerals. Four youthful hydronauts have adventures with a giant squid, a Cryo (human preserved by cryogenic internment), killer whales, and new man-fish. Excellent sea environment is created and respect is shown for scientific achievement, but the story lacks a decent plot. Little preachy about ecology; misuses "Toby Lee" as a Japanese name.

Blish, James. Spock Must Die!, Bantam Books, c.1970.
Based on characters from TV's Star Trek, this is an original novel. In addition to worrying about the Klingons, who have broken the peace by imprisoning Organia, Captain Kirk has two Spocks on his hands. Should be of interest to readers of the popular Star Trek adaptations.

Bova, Ben. Star Watchman, Holt, c.1964.
Emil Vorgens, junior officer of the Empire's military Star Watch, saves Shinar from the Komai warriors and their plot to overthrow the Empire. Simple plot, but complex motivations. Social science fiction showing the complex forces behind revolutions and rebellions.

_____. The Weathermakers, Holt, c.1966, 1967.
Jeremy, Tad, Tuli, and Barney try to convice the science weather establishment that weather can be controlled. They manage to stop a monster hurricane. Near science fiction with technical facts that make a novel about the weather exciting.

_____. Out of the Sun, Holt, c.1968.
A high-interest, easy-reading book in the Pacesetter series. Near science fiction, in which the laser is used as a weapon against the Air Force's newest fighter plane.

_____. The Dueling Machine, Holt, c.1969.
Excellent example of gadget science fiction. An aging scientist and a bumbling Star Watchman team up to prevent a tyrant of the Hitler type from starting an interstellar war. All the action evolves around the use of the "dueling machine." Well-written, advanced junior high level novel that is suspenseful, contains good characterization, involves use of scientific principles and has social message against killing.

_____. Escape, Holt, c.1970.
Near future science fiction about a computer-operated prison for juveniles and an enlightened approach to treating them. Another book from the Pacesetter series.

_____. Exiled from Earth, Dutton, c.1971.
To preserve Earth's stability, 2,000 of the world's leading scientists and their families are exiled on a space station. They have a choice of orbiting an overpopulated, decaying Earth or journeying to the stars. Well-written novel with a pessimistic look at the near future.

_____. Flight of the Exiles, Dutton, c.1972.
Sequel to Exiled from Earth. After half a century, the 20,000 humans exiled from Earth finally reached Alpha Centauri to begin a new life, but they find a hostile planet and a madman trying

to destroy them all. The novel has a simple mystery plot with little action, but it contains good scientific descriptions of of the new planet and the ship. For advanced junior high students.

Christopher, John. The White Mountains, Macmillan, c.1967.
This is the first book in the author's first science fiction trilogy. Earth, after regressing to a medieval state, is enslaved by the alien Tripods. At the age of 14, all humans are "capped" for obedience. The world is dominated by the Tripods, except for the White Mountains (Swiss Alps) where "free" men live. Three boys--Will, Henry, and Jean-Paul--escape their control to plot, in freedom and hope, the destruction of the Tripods. Excellent junior high level social science fiction.

_____. The City of Gold and Lead, Macmillan, c.1967.
Will and Fritz become slaves to the alien Tripods and discover how they live, look, function, and operate. They find that humans only have four years before annihilation and discover how the Tripods can be destroyed. The boys escape from the "Masters" and return to the White Mountains. Rare, imaginative, and descriptive quality.

_____. The Pool of Fire, Macmillan, c.1968.
In the final book, the "Masters" are overthrown in their three cities by the use of alcohol and bombs. Humans are again freed to return to petty nationalistic hatreds and jealousies. Man has not learned anything from the Tripod enslavement. Realistic, suspenseful, and thought-provoking trilogy.

_____. The Lotus Caves, Macmillan, c.1969.
Marty and Steve, 14-year-old Lunarians, take a joy ride on the Moon and discover the first alien life...a super intelligent, benevolent, wish-fulfilling "plant." It offered immortality, peace, safety, and protection for the price of freedom. Imaginative mood and plot emphasize strong human feeling for freedom.

_____. The Guardians, Macmillan, c.1970.
Pictures a two-level Earth society that is controlled and conditioned by Guardians. The novel ends with the hope of rebellion. Good characterization, slow-moving plot, and repeated insistence on freedom of choice, as in other writings.

_____. The Prince in Waiting, Macmillan, c.1970.
This is the first book in the author's second trilogy. It is basically an introduction to the setting and the characters. The series concerns a medieval-type society which exists after catastrophic earthquakes have destroyed civilization. A caste system of mutants, dwarfs, and normal men make up the medieval society. Thirteen-year-old Luke is heir to a city...the prince in waiting. With the help of the Seers, men who secretly kept the old technology alive, his mission is to protect the civilized cities from "barbarians."

_____. Beyond the Burning Lands, Macmillan, c.1971.
Luke sees his half-brother become the Prince of Winchester. Growing restless, he journeys beyond the burning lands to the city of Klan Gothlen and discovers a different type of society, where people are not afraid of science and accept dwarfs and plymufs as equals to men. Luke slays the Bayemot and is promised the King's daughter. He is finally proclaimed the Prince after killing his brother. Plot tends to bog down in inaction. Not as well-written as author's first trilogy, but contains excellent characterizations.

_____. The Sword of the Spirits, Macmillan, c.1972.
Luke is deposed and loses the woman he loves. With the help of the Wilsh armies and guns and motors provided by the Seers, he attempts to win back Winchester. However, realizing the people do not want a tyrant who has broken all their sacred laws, he becomes the ruler of the Wilsh. Scientific knowledge and learning again flourish, and he makes plans for the conquest of the south. The message is not clear in this trilogy-

-is it anti-war or in favor of a renaissance of learning? Luke is an anti-hero type, possessing too much pride and stubborness. The trilogy is drawn out and contains more fantasy than science fiction.

Clarke, Arthur C. Islands in the Sky, Winston, c.1952. JHLC

_____. Dolphin Island, Holt, c.1963. YR, JHLC

Del Rey, Lester, Attack from Atlantis, Holt, c.1953.
Myth is combined with science fiction in this action-packed suspenseful novel. An experimental nuclear submarine is captured by bubble-enclosed Atlanteans while on land a world crisis is begun because of the sub's disappearance.

_____. Mission to the Moon, Holt, c.1956. YR

_____. Moon of Mutiny, Holt, c.1961. JHLC

_____. Outpost of Jupiter, Holt, c.1963.

_____. The Runaway Robot, Westminster, c.1965.

_____. The Infinite Worlds of Maybe, Holt, c.1966.
Hide and seek action through parallel worlds is portrayed as Bill looks for his father. Fast-moving plot and understandable scientific details.

_____. Tunnel Through Time, Westminster, c.1966.

Dickinson, Peter. The Devil's Children, Atlantic-Little, Brown, c.1970.
This is the first part (chronologically) in a trilogy, which pictures feudal life in England after the "madness." The English turn against modern machines, and most flee to France. Nicky takes refuge with a Sikh band as they farm,

practice blacksmithing for trade, and fight off roving robbers. Hardly rates as science fiction, except that story takes place in the future. Realistic action, message against prejudice, but ordinary overall.

_____. Heartsease, Atlantic-Little, Brown, c.1969.
In this second part (really interchangeable) of the trilogy, the time period is the same, but the characters and plot are different. Children rescue a "witch" (an American spy) from the stocks and escape. Effective in depicting the evil, witch-hunting, anti-machine time period. Suspenseful plot, but not hard core science fiction.

_____. The Weathermonger, Atlantic-Little, Brown, c.1968, c1969.
A brother and sister have a perilous journey via 1909 Rolls Royce and pony to the source of the changes in Wales. Apparently a middle-aged chemist discovered a preserved man on a slab in a cavern. Lettered on the slab were the words: "I am Merlin. He who touches me upsets the world." The chemist touched him. More of the sorcery type of science fiction. Best book of the trilogy, but weather descriptions are like those in Bova's Weathermakers.

Dickson, Gordon. Secret Under the Sea, Holt, c.1960.

_____. Secret Under Antarctica, Holt, c.1963.
A zipper tycoon wants to recreate Gondwanaland by blowing up the southern ice cap. Based on well-researched, scientific information and respect for animal life. Easy-reading level; above that of Danny Dunn stories.

_____. Secret Under the Caribbean, Holt, c.1964.

_____. Space Winners, Holt, c.1965.

_____. Spacepaw, Putnam, c.1969.
Bill Waltham wins the gorilla-like people of Dilbia over to the humans from the Hemnoid opposition. Satire with complicated plot. Bone Breaker is an unconscious agent for "women's lib." For advanced readers.

Engdahl, Sylvia Louise. Enchantress from the Stars, Atheneum, c.1970.
This novel is told from three points of view--Georyn, youngest son of a woodcutter in a medieval world; Jarel of the Imperial Exploration Corps; and Elana of the Federation's Anthropological Service, whose purpose is to observe and learn about Youngling peoples. On Andrecia, they try to prevent its colonization by Zarel's people. Well-written and excellent characterization.

_____. Journey Between Worlds, Atheneum, c.1970. JHLC

_____. The Far Side of Evil, Atheneum, c.1971. BR, JHLC

_____. This Star Shall Abide, Atheneum, c.1972.
No action, predictable plot, mostly dialogue and flashback, but somehow compelling in an intellectual way. The last of the race of humans land on an alien planet, poor in resources and metals. A system of survival, seemingly unjust and arbitrary, stratifies society into Scholars, Technicians, and Villagers. Nolen becomes a heretic and learns the Truth. This is the first book about Nolen. True scientific information, but not interwoven as in novels by Asimov, Heinlein, or Del Rey.

_____. Beyond the Tomorrow Mountains, Atheneum, c.1973.
Booklist, 6-1-73, p. 946-947.

Gilman, Robert Cham. The Rebel of Rhada Harcourt, c.1968. BR

Halacy, D. S. Rocket Rescue, Norton, c.1968. BR

_____. Return From Luna, Norton, c.1969. BR

Heinlein, Robert. Sixth Column or The Day After Tomorrow.

_____. Rocket Ship Galileo, Scribner, c.1947.

_____. Space Cadet, Scribner, c.1948.

_____. Red Planet, Scribner, c.1949.

_____. Farmer in the Sky, Scribner, c.1950.
With an endless myriad of details, Heinlein describes the first years of a young Boy Scout and his family on a colony on Ganymede. Somewhat disappointing as entertainment, but the reader marvels at the convincing descriptions of ship and colony life.

_____. Between Planets, Scribner, c.1951.

_____. The Rolling Stones, Scribner, c.1952.

_____. Starman Jones, Scribner, c.1953.
Meteoric rise of a young farm boy to role as a starship captain. Scientific plausibility makes this novel excellent reading for advanced students. Typically innocent, decent hero type triumphs over circumstances and evil.

_____. The Star Beast, Scribner, c.1954.
John Thomas Stuart XI's pet, Lummox, an extra-terrestrial creature proves to be the royal princess of the super intelligent Hroshii, who has been raising "John Thomases" as pets. Well-written, funny, delightful entertainment. Social message is that things are not always what they seem. Advanced junior high students will enjoy the odd twists.

_____. Tunnel in the Sky, Scribner, c.1955.

_____. Time for the Stars, Scribner, c.1956. YR

_____. Citizen of the Galaxy, Scribner, c.1957.
Extraordinary story and character development; well-written and touching. Thorby is sold as a slave to a crippled beggar, is adopted by Free Traders, serves as a Guardsman, and then becomes Rudbek of Rudbek at Rudbek.

_____. Have Space Suit--Will Travel, Scribner, c.1958. JHLC

_____. Podkayne of Mars, Putnam, c.1963.

_____. Orphans of the Sky, Putnam, c.1964.

Jakes, John. Time Gate, Westminster, c.1972.
This title describes thrilling escapades through time to prevent an assassination of the President and the detonation of a "doomsday" device, which will end life on Earth. Mind-bending plot, pure adventure, and strong message for ending the arms race.

Key, Alexander. The Forgotten Door, Westminster, c.1965.
Little Jon accidentally enter a "door" to our world. The Beans, who are mountain folk, rescue and shelter him. Realistic look at how aliens might be treated on Earth.

Laumer, Keith. The House in November, Putnam, c.1970. BR

L'Engle, Madeleine. A Wrinkle in Time, Farrar, c.1962. YR, JHLC, 1963 Newbery Medal

_____. A Wind in the Door, Farrar, c.1973. Booklist, 6-1-73, p. 948-949 and Library Journal, 5-15-73, p. 1961.

Lightner, A. M. (Alice Lightner Hopf). Doctor to the Galaxy, Norton, c.1965.

_____. The Space Olympics, Norton, c.1967.
Ty Vann's discus-throwing ability at the intergalactic Olympic

games helps avoid disaster by a tidal wave. Although the first half of the story is slow moving, the novel is realistic (bribery, betting at the Olympics) and interweaves scientific principles (handicaps for planet gravity and voice sounds beneath the ocean) with social commentary. For advanced readers.

_____. The Space Ark, Putnam, c.1968. JHLC

_____. The Day of the Drones, Norton, c.1969.
Five hundred years after a nuclear holocast, human civilization survives in black "Afria," where being white is taboo. An expedition, using an ancient solar-powered helicopter, is organized to determine whether other human life exists. Primitive white people are discovered living like bees--in hives, with male drones who are destroyed and a queen ruler. Not optimistic, the author speaks out against color or sex discrimination.

_____. The Thursday Toads, McGraw-Hill, c.1971.
Man loses his chance at immortality by upsetting the ecology of Thursday Planet. Excellent, advanced-reading novel with a ecological message.

_____. Star Dog, McGraw-Hill, c.1973. Booklist, 6-1-73, p. 947.

Lord, Beman. The Spaceship Returns, Walck, c.1970.
Sequel to The Day the Spaceship Landed. Spacemen are foiled by red tape in their effort to contact government officials. Very easy reading and very, very slight plot.

Norton, Andre (Alice Norton). Star Man's Son, 2250 A.D., Harcourt, c.1952. YR, JHLC

_____. Star Rangers, Harcourt, c.1953. JHLC

_____. The Stars Are Ours!, World, c.1954.

_____. Star Guard, Harcourt, c.1955. YR

_____. The Time Traders, World, c.1958. YR, JHLC

_____. Galactic Derelict, World, c.1959.

_____. Storm Over Warlock, World, c.1960.

_____. Catseye, Harcourt, c.1961. YR

_____. The Defiant Agents, World, c.1962.

_____. Lord of Thunder, Harcourt, c.1962. JR, JHLC

_____. Key out of Time, World, c.1963. YR

_____. Ordeal in Otherwhere, World, c.1964.

_____. The X Factor, Harcourt, c.1965.

_____. Quest Crosstime, Viking, c.1965.

_____. Moon of Three Rings, Viking, c.1966.
All the elements that make Ms. Norton's works popular are included...animals, ESP, and the supernatural. Using her special powers, the Moon Singer exchanges bodies of animal and Free Trader to save his life. Plot told from two points of view.

_____. Victory on Janus, Harcourt, c.1966.

_____. Dark Piper, Harcourt, c.1968. JHLC, BR

_____. The Zero Stone, Viking, c.1968.

_____. Postmarked the Stars, Harcourt, c.1969. JHLC

_____. Uncharted Stars, Viking, c.1969. JHLC, BR

_____. Ice Crown, Viking, c.1970. JHLC

_____. Android at Arms, Harcourt, c.1971.
More fantasy of the supernatural. A kidnapped boy searches for his true identity--perfect android copy or real Emperor of Inyanga. The reader has many problems wading through the complex plot and countless names.

_____. Exiles of the Stars, Viking, c.1971.
Sequel to the Moon of Three Rings. Kip and Maelen encounter the ancient Forerunners and battle their body exchange and ESP powers. Well written, full of adventure, mystery, and imagination. For average junior high readers.

_____. Forerunner Foray, Viking, c.1973. Booklist, 6-15-73, p. 990.

Nourse, Alan E. Star Surgeon, McKay, c.1960. JHLC

_____. Raiders from the Rings, McKay, c.1962. JHLC

_____. The Universe Between, McKay, c.1965. JHLC

Platt, Charles. Planet of the Voles, Putnam, c.1971. BR

Reynolds, Pamela. Earth Times Two, Lothrop, c.1970.
Two telepathic 13 year olds and a cat are teleported to Earth's twin planet Terra and manage to foil the plans of the evil Dr. Hillis. He wants to dominate Terra by using Earth's inventions. Plot and mood carefully constructed.

Silverberg, Robert. Time of the Great Freeze, Holt, c.1964. JHLC

_____. Planet of Death, Holt, c.1967.
A Pacesetter book. Framed on a murder charge, Roy escapes on an exploration ship, only to land on a hostile planet with the real killer. Good for an easy-reading adventure story and BEM's galore.

_____. Starman's Quest, Meredith, c.1969. BR

_____. Three Survived, Holt, c.1969.
Three survivors of a space accident have a perilous journey on an alien world in search of a rescue beacon. A Pacesetter, high-interest, easy-reading novel with good characterization and a message.

_____. World's Fair, 1992, Follett, c.1970. BR

Sutton, Jean and Jeff. The Beyond, Putnam, c.1967. JHLC

_____. The Programmed Man, Putnam, c.1968. JHLC

_____. Lord of the Stars, Putnam, c.1969.
The human race of the Third Terran Empire is about to be tested for its right to survive in the universe by the mighty Kroon Empire. The conflict is climaxed by a mental fight between a Kroon "mind master" and two telepathic teenagers. Above-average novel, full of adventure and action. Humorous observation of bureaucracies.

_____. The Boy Who Had the Power, Putnam, c.1971. BR

VanVogt, A. E. Slan (in p.b.)

Walters, Hugh. The Mohole Menace, Criterion, c.1968. 1969. JHLC, BR

White, Ted. No Time Like Tomorrow, Crown, c.1969.

A cheerless look at man's future, where society is dominated by super corporations. Realistic, pessimistic, with vivid details and romance. Through an industrial experiment, Frank finds himself 500 years in the future and deep in corporate espionage and kidnapping. Good time travel and utopia science fiction for advanced readers.

Williams, Jay, and Raymond Abrashkin. Danny Dunn and the Anti-gravity Paint, McGraw-Hill, c.1956.

_____. Danny Dunn and the Homework Machine, McGraw-Hill, c.1958.

_____. Danny Dunn and the Weather Machine, McGraw-Hill, c.1959.

_____. Danny Dunn and the Heat Ray, McGraw-Hill, c.1962.
Danny discovers a practical use for the laser that is not related to war. Scientific principles again, easily understood. Appeals to seventh graders.

_____. Danny Dunn, Time Traveler, McGraw-Hill, c.1963.

_____. Danny Dunn and the Voice from Space, McGraw-Hill, c.1967.
Danny helps break the code received from beings from 61 Cygni. They are sending a spaceship on a peace mission to Earth. Fourth to sixth-grade reading level.

_____. Danny Dunn and the Smallifying Machine, McGraw-Hill, c.1969.
Danny, Prof. Bullfinch, Joe, Irene, and Cecil are reduced to the size of ants by a smallifying machine. Usual slight plot in which children become involved in Prof. Bullfinch's inventions. Accurate scientific basis with explanation of gravity, drinking

water, nectar, and insects.

_____. Danny Dunn and the Swamp Monster, McGraw-Hill, c.1971.
Danny and his friends discover a strange, new animal, the lau, in Africa. It looks like a monster electric catfish.

Williamson, Jack. Trapped in Space, Doubleday, c.1968.
A mission to the unexplored star Topaz results in a rescue and the friendship of the alien rock hoppers. A Doubleday Signal book (high interest, easy reading) which is well-written, scientifically plausible, and fast moving. Only flaws are illustrations that make the 18-year-old hero look as though he were 12.

AUTHORS CLASSIFIED BY TYPES OF NOVELS

Action, adventure

Asimov
Bamman--easy reading
Blish
Bova
Christopher--1st trilogy
Del Rey
Jakes
Silverberg
Sutton

Fantasy

Beatty
Christopher--2nd trilogy
Dickinson
Engdahl
Gilman
L'Engle
Norton--later works
Reynolds

Literary

Christopher--1st trilogy
Clarke
Engdahl
Heinlein
Lightner

Social

Biemiller
Bova
Christopher
Dickinson
Dickson--advanced novels
Engdahl
Heinlein
Jakes
Lightner
White

Easy reading

Bamman
Beatty
Bova--Pacesetter books
Brooks*
Cameron*
Dickson--early works
Lord
MacGregor*
Silverberg--Pacesetter books
Williams
Williamson--Signal book

*Not listed in bibliography

FILMS RELATED TO SCIENCE FICTION TOPICS

The titles listed below are included in the district's film collection and may be ordered through the school's audio-visual coordinator from the Audio-Visual Services Section, Instructional Materials Center. Teachers of science fiction classes should consult the district's current audio-visual catalogs and supplements for additional titles.* Most films and other audio-visual resources related to science fiction topics appear under subject headings other than English (e.g., Science, Social Studies).

Order No.	Film Title
6234	APOLLO 11: LANDING SITE ON THE MOON 5 min., color jh - Science After thousands of feet of film and photographs of thirty possible landing sites for Apollo 11 were examined, landing site 2 on the Sea of Tranquility was chosen. This film explains the choice of the site. (1970-NASA)
6235	APOLLO 11: THE LUNAR EXPLORATION STORY 5 min., color jh - Science Successes and failures of various lunar projects before the launching of Apollo 11 are discussed. Lunar orbiters took pictures of 90% of the moon's surface. Surveyor took samples from the surface and was bounced up and down to determine whether man could walk on the moon. (1970-NASA)

*These publications include Audio-Visual Materials Resource List, Secondary Schools Edition, October, 1973; Catalog of Films for Secondary Grades, Publication No. 530, 1969 Revision; and 1973 and 1974 Supplements to Catalog of Films for Secondary Grades.

Order No.	Film Title
6236	APOLLO 11: LUNAR GRAVITY OPERATIONS 5 min., color jh - Science Astronauts training for lunar landing operations practice walking, running, jumping, and climbing under simulated lunar gravity conditions. (1970-NASA)
6237	APOLLO 11: MOON LANDING - A SPECIAL REPORT 14-1/2 min., color jh - Science The decade of hard work that went into the preparation for man's first landing on the moon is described. The film includes the background and training of the three astronauts and the careful study necessary to pinpoint the best landing site. (1970-NASA)
4199	BEYOND ALL BARRIERS 16 min., color jh - English, Social Studies The role of communication is evaluated, from the pre-historic era to the present, emphasizing the importance and advantages of worldwide communications today. The introduction of various communications media in underdeveloped parts of the world is described. (1969-ATTC)
6312	CONTROVERSY OVER THE MOON 16 min., color jh, sh - Science Two distinguished geologists, Dr. Jack Green of California State College at Long Beach and Dr. Eugene M. Shoemaker of California Institute of Technology, analyze data about the lunar crater Copernicus, seeking to answer the question: Was it formed by volcanic action or by the impact of a meteor? The camera moves from one man to the other as each presents evidence to support one of the hypotheses. The scientific process and the presentation of scientific information are illustrated. (1971-EBE)

Order No.	Film Title
4676	THE FLIGHT OF APOLLO 7 14 min., color jh, sh - Science American space conquests and the brilliant success of the Apollo 7 flight from launch to landing are reviewed. (1968-HMN)
6299	THE FLIGHT OF APOLLO 15 15 min., color jh, sh - Science, Social Studies The development of rockets is traced, from the pioneering flights of Robert Goddard, through the Nazi V-2s of World War II, to the lunar landing of Apollo 15. There is extensive coverage of the explorations of David Scott and James Irwin in the lunar excursion module Falcon. (1971-HMN)
4690	THE FORCE OF GRAVITY 27 min., color jh - Science In this film on geophysical research are described present efforts to increase man's understanding of the force of gravity; early studies by the Egyptians and Greeks; the work of Copernicus, Kepler, Galileo, and Newton; the gravitational effect of the moon and the sun on the earth's oceans; and the movement of tides. Findings resulting from the study of the orbits of satellites as they relate to the earth's gravitational fields, Einstein's concept of gravity, and modern concepts of the universe are examined briefly. (1964-NAS)
6268	A FORTNIGHT AT NINE FATHOMS 15 min., color sh - Science This is a film report on the historic underwater mission of the world's first women aquanauts, who lived for two weeks in the habitat of Tektite II.

Order No.	Film Title

Five women, chosen for their abilities as researchers, engineers, and ecologists, explore inner space and probe the secrets of the marine environment. (1971-HMN)

4696 THE FOUR DAYS OF GEMINI 4
28 min., color jh, sh - Science
Detailed coverage is provided of the Gemini-Titan 4 mission of Astronauts James A. McDivitt and Edward H. White, including pre-flight training, pre-launch and launch activities, White's space walk, and other experiments. Definitions of apogee, perigee, EVA (Extra Vehicular Activity) and other specialized terms are discussed. (1966-NASA)

6423 THE GREAT SEARCH: MAN'S NEED FOR POWER AND ENERGY
13 min., color jh - Science
Photography and animation are used to tell the story of man's discovery, development, and application of major sources of energy--muscles, animal power, water, wind, machines, steam, petroleum, electricity, and atomic energy. Some possible future sources of power are discussed. (1972-WDP)

4113 AT HOME, 2001
27 min., color sh - Homemaking, Science
How the computer and other technological advances will alter living in the next century are examined. (1969-McGH)

6384 THE ICARUS WISH
7 min., color jh - English
Presents an interpretation of man's yearning toward flight by showing the reactions of two boys of

Order No. Film Title

different cultures as they view a bird soaring, ants crawling, a jet liner, a kite, etc. Unusual multiple-screen images, no narration. (1971-ChuF)

6440 INFINITE DESIGN
11 min., color jh, sh - Science
A special process of animation is used to show the hidden patterns formed by orbiting planets and molecules. (1970-CFD)

5099 THE LASER BEAM
16 min., color jh, sh - Science
In this film are described the laser as light amplification by simulated emission of radiation; the three characteristics of the laser - high intensity, narrow beam, and coherence; and how the laser is being used in many areas of scientific research. (1968-HFC)

5192 MAN IN FLIGHT
31 min., color jh, sh - Science
A brief history is presented of the development of aviation and the men responsible for it. The film depicts the early significant experiments of the ancient Chinese, of Leonardo da Vinci, and of the aeronautical pioneers of France, England, and the United States. Animation is used to show the successful efforts of the Wright Brothers and the exploits of those who followed. Emphasized is the impact of World War I on the rapid progress of aviation. Action sequences illustrate the latest planes of the jet age. (1959-WDP)

Order No.	Film Title
5195	MAN IN THE SEA, THE NEW FRONTIER 14 min., b & w jh - Science This film "opens a window" on the silent window of the sea to show what aquanauts are discovering a thousand feet below the surface. (1969-HMN)
6358	PIONEERS AND MODERN ROCKETS 24 min., color jh - Science Technological advances in rocketry during the 20th century are shown, including blackpowder rockets; liquid-fueled rockets; the German V-2 rockets of World War II; guided missiles; and the Atlas, Titan, and Saturn V programs. Animation, models, historic footage, and actual footage from American and Russian space flights are utilized. (1970-ACI)
6369	STEPPING STONES IN SPACE 16 min., b & w jh, sh, adult - Science This is a documentary account of space exploration from the pioneering flights of Dr. Robert Goddard to the flight of Apollo 17. Actual footage is included from Dr. Goddard's home movies, German World War II films, and official NASA films of the Mercury, Gemini, and Apollo Projects. (1973-PCBC)
5859	STORY OF A WRITER 25 min., sh - English The working habits of a creative writer are revealed as Ray Bradbury, a science fiction writer, shows how he conceives, ponders, and finally produces such strange and wonderful tales as "The Martian Chronicles," "Dandelion Wine," and "Fahrenheit 451." (1966-SEdF)

Order No.	Film Title
6430	STRANGER THAN SCIENCE FICTION 27 min., color sh - English Illustrations from old magazines, books, and comic books and scenes from early movies which depict manned space flight, television, the laser beam, and robots are used to show that science fiction is frequently a precursor of scientific achievement. From CBC Television series "The 21st Century." (1973-McGH)
6078	A WALK ON THE MOON: DR. GODDARD AND HIS DREAM 15 min., color jh, sh - Science, Social Studies The rocket research of Dr. Robert Hutchins Goddard in New Mexico during the 1930's is described, as well as the flight of Apollo 11 and the first landing on the moon. (1969-HMN)
6138	WHY EXPLORE SPACE? 18 min., color jh - Science The documented historic flight of John Glenn, the first American to circle the earth in space is used to seek answers to such questions as "What are the values of space research?, How does it relate to world problems?, What are the goals of science?, and How will new knowledge change your life?" (1967-ChuF)
6140	WHY MAN CREATES 25 min., color adult - In Service Training This is an imaginative presentation of why and how man creates--the process, the search, the progress being made on new research, and the public judgment of this creative process. (1969-KA)